

# MUSIC WEEK



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### Nimbus tragedy

NIMBUS RECORDS commercial director Mike Lee, the man at the centre of recent national newspaper claims that compact discs self-destruct after eight years, died last week (7). He suffered a brain haemorrhage in the early hours of the morning after falling ill during the previous weekend.

Nimbus general manager of custom pressing John Denton will continue as the point of contact for custom pressing enquiries.

### EMI muscle backs 3" single

EMI IS putting its weight behind a campaign to reduce the size of the standard single from seven inches to three.

The company is about to launch a series of three-inch compact disc

singles, a format which it believes will ultimately replace black vinyl.

At the forefront of the releases will be 22 Beatles and 20 Queen singles and EMI managing director Rupert Perry says: "I think we are going to do very good business with three-inch."

The discs — which will contain only the original A and B sides — are intended to retail for £3.49. Comments Perry: "We are going after the collectors and the fan base. We are not intending it for chart success but if it forces the singles back into the charts, then great."

"What this is mainly about is putting that product format into the marketplace. I believe that, eventually, it will succeed black vinyl."

He adds that he intends to talk to the British Association of Record Dealers about the concept with the aim of unifying marketing plans

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### Video Double Headers set low price benchmark

# Picture this for £2

VIDEO SINGLES retailing for less than £2 are setting a new low price benchmark for music video on tape, just as CDV is about to hit the shops.

A retail price of £1.99 is made possible in a joint venture between Wienerworld and The Video Col-

lection, in association with Pepsi-Cola, though the dealer price is tight at £1.36.

The first four titles — released this week under the banner Double Headers — each feature two tracks and are BVSMP (I Need You/Be Gentle), Bomb The Bass

(Don't Make Me Wait/Beat Dis), The Beatmasters (Burn It Up/Rok Da House) and Steve Walsh (Ain't No Stoppin' Us Now/I Found Lovin').

Hailing the innovation as "the cheapest music video ever", Wienerworld's Ian Wiener says: "It is a very tight margin for dealers but we believe there is a massive market out there and, with the might of Pepsi behind it, we're hoping for a very wide awareness."

"If the single is dead, this may be one way of getting new tracks across to the kids in an exciting visual way, and in their entirety."

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## Fab's the word as Stylus goes public

TV MERCHANDISING company Stylus says it is aiming for a public flotation "within the next 12 months".

Chief executive Tony Naughton says it is something he had planned to do since the company began and to prepare for the flotation he has recruited BMG Enterprises, Humphrey Walwyn as Stylus Music managing director.

"The company is growing fast and we are seeking to go to the market within the next 12 months. From inception we had plans to do this within the first three to five years," says Naughton.

"We have reached the stage

where the market is looking to be a better source of funds to underpin the growth," he says. Naughton adds that for each of the past three years Stylus has doubled its turnover and he expects the same for this year.

A new company Stylus Holdings will act as a parent company to Stylus Music, Stylus Video, Stylus Video BV in Holland, First Strike Promotions and Pyramid Promotions and Publicity.

Walwyn, who has spent the past 18 months as BMG Enterprises director, leaves to become managing director at Stylus Music on No-

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AIMING TO cope with the effects of the postal dispute which has strangled mail communications throughout the country, Music Week has made arrangements to reach as many of its retail subscribers as possible with the help of record distributors. Details of this special service are available on MW's telephone chart information service (Tel: 01-383 4100), while readers can keep in touch with us by telephone (01-387 6611) or fax (01-388 4002).



RUPERT PERRY, flanked by singles promotion force general manager Keith Staton (right) and albums sales force general manager Malcolm Anderson, in the mood for three-inch success at Blackpool. The company is launching the format with 22 Beatles and 20 Queen singles. "We are going after the collectors and the fan base," says Perry.

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# Profit boost perks up Pickwick

STAFF AT Pickwick celebrated at the company's sales conference with the news that interim profits are up 25 per cent on last year.

Pre-tax profits for the six months up to June 30 were £741,000 and turnover increased by 38 per cent to £14.5m.

Managing director Ivor Schlosberg said the increased turnover was due to new product lines and the expansion of the group's video operation, which includes the construction of a new mechanised video warehouse and a video production and sound studio complex.

He also welcomed Old Gold directors Keith Yershon and Brian Gibbon who were attending their first Pickwick conference since Old Gold merged with the group.

For the coming half of the year, Schlosberg announced a number of various product releases and predicted turnover of £40m for the full year.

He added that Pickwick was set to release classical music on video for the first time. "It will definitely enhance the music. We will work with VHS first and then consider other formats. CDV is something we will look at next year," he said.

Schlosberg also said the group's link with Ladybird in the video market would be extended to television stations and cable companies.

He said mail order was another project being discussed and the recent 21.2 per cent investment in

the group by Pearson had opened up the bookshop market.

"Because of our links with the Penguin sales force we will be starting to establish our videos and CDs in book shops. We will start with classical CDs — their profile is definitely suited. But it will be very much an experimental stage," he said.

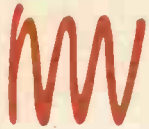
He told the conference that since entering the sell through market with 100 titles in October 1986, the group now had 850 and video had taken over the majority of the sales product mix.

CBS's head of special projects Barry Hatcher attended to present Pickwick with an award for selling 20m Ditto cassettes over the past 20 years while veteran guitarist Bert Weedon made a guest appearance to promote his Play Guitar videos.



CBS HEAD of special projects Barry Hatcher, left, presents Pickwick's sales and marketing director Garry Le Count with an award for selling 20m tapes in 20 years. Also pictured, from left: Pickwick managing director Ivor Schlosberg; Pickwick national sales manager Bernard Wilks and, far right, CBS licensing manager special projects Mick Carpenter.

## MUSIC WEEK



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## PICKWICK PRODUCT

NEW PRODUCT for the second half of the year, announced at the sales conference, includes releases by Elaine Paige, Richard Clayderman, Barry Manilow and Harry Secombe — also available on low price compact disc at a dealer price of £3.65, £1.82 for vinyl and cassette.

Other low price product includes a compilation of Andrew Lloyd Webber's greatest musicals and Abba's Hits 3. Sell through video releases include Raiders Of The Lost Ark and 18 Ladybird book videos.

Pickwick has also secured the rights to release a series of Mike Tyson Presents boxing videos in-

cluding A Trip Through Boxing History which will have a dealer price of £4.85.

The IMP classical range will be expanded to include new conductors, among them Gilbert Kaplan's recording of Mahler's second symphony Resurrection. On CD, there will be a new recording of Four Seasons by the Scottish Chamber Orchestra and the company's first classical video will feature Sir Geraint Evans in Don Pasquale.

Other new product lines include Stick-A-Tale childrens books and tapes and on September 26, a new encyclopedia Chronicle Of The 20th Century which has a dealer price of £19.47.

## NEWS

### TV backing for best of Green

K-TEL IS backing the release of Hi Life — The Best Of Al Green on September 19 with a £300,000 television and radio advertising campaign starting with LWT, Yorkshire and Capital Radio.

The campaign rolls out nationally through October and November including a national television campaign with Our Price. The release is also supported with national in-store and window displays and club promotion.

### £1/4m drive behind Foster and Allen

A £250,000 television advertising campaign by Stylus will support the release of the double album The Worlds Of Mick Foster And Tony Allen on September 12.

The campaign starts in Harlech and Yorkshire on September 19 before rolling out nationally.

The release will also be backed by national window and in-store displays and trade press advertising.

● POLYDOR IS releasing a new single Ninety In The Shade by Little Angels to tie-in with UK dates which include lunchtime shows at various schools.

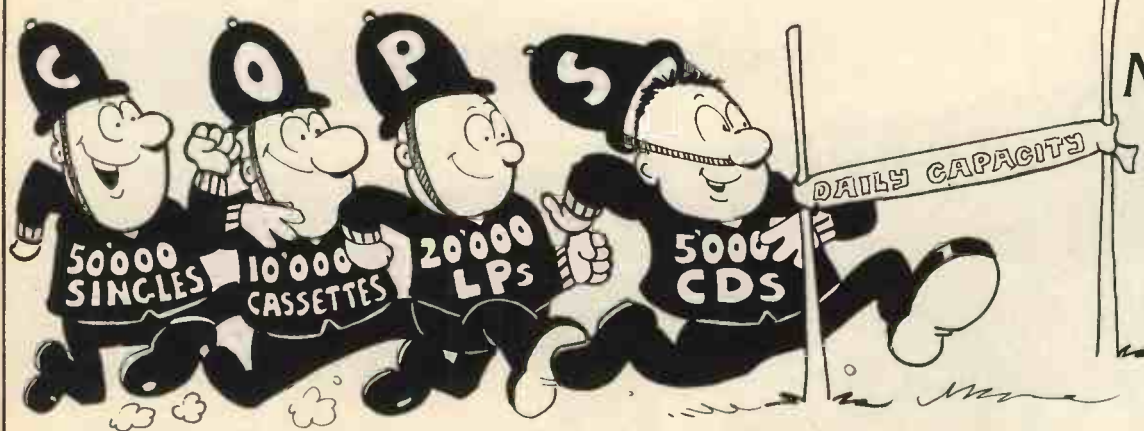
● THE FLATMATES will be touring in October to support the release of their new single Heaven Knows by the Subway label on September 29.

● NEW ANGER is the new single by Gary Numan released on the Illegal label, through PRT, on September 19. The release ties-in with his UK tour.

● THE SINGLE The Olympic Track by The Simon May Orchestra is the first release from a new association between Polydor Records and The Really Useful Company. The track is the theme tune for ITV's and Channel Four's coverage of the Olympic Games.

● JAMES LAST has a new album Flute Fiesta released by Polydor this week to coincide with British concerts.

● TANITA TIKARAM'S debut album Ancient Heart is released by WEA this week to coincide with her British tour.



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# Our Price overtures towards EMI muscle growing classical market

OUR PRICE is breaking into the specialist classical market with the purchase of the three shops in the Farringdon Records group.

Our Price believes that the sector is a growing one and managing director David Clipsham feels that with the purchase of Farringdon he has bought not just stores but expertise.

The shops are all in the City of London and Clipsham comments: "Classical is at the moment a very

small market but we do have the potential for it to expand and grow as the population demographic changes and there are a lot more older people about."

He adds that although Our Price already has a substantial amount of expertise in the classical sector, the influx of experience from Farringdon will add a new edge to the company's marketing and presentation.

The Farringdon stores will con-

tinue to trade under that name, and asked whether further acquisitions are in prospect, Clipsham replies: "I really think that's about it in terms of buying going concerns." Expansion from here, he says, will be through the acquisition of premises.

Meanwhile, London classical chain MDC has moved into the City and opened a shop at Ludgate Hill. MDC's Alan Goulden says he is looking at the possibility of opening more shops there in the future.

## FROM PAGE ONE

and discussing how the format should be presented in-store.

Plans for the three-inch series were revealed at EMI's annual conference in Blackpool where Perry told staff that in the last year the company's turnover was up 24 per cent on the previous 12 months. Within that figure was a 30 per cent rise in turnover for the classical division.

Later, PMI managing director Martin Haxby said the video operation was the UK market leader with 29 per cent of sales. He added that he was aiming for the company to have sold its two millionth unit by the end of the financial year.

Richard Burkett, the man in charge of EMI's manufacturing arm, tackled the theme of his division's sometimes criticised performance record.

He said that substantial investments were being made at the Hayes factory including £1m on a new distribution computer and £200,000 for new conveyors and picking equipment. The computer, which, he claims, will provide better facilities for tele-sales, will come on-line early next year so as to avoid any teething problems during the autumn peak sales period.

Burkett commented: "We are attempting to build a foundation that will be the basis for the way Hayes is operated. I, the rest of the management, and everybody in this room wants to see Hayes provide better and more responsive distribution."

## Take a risk urges Fifield

EXECUTIVES FROM EMI Music Worldwide have been urged to risk failure in a bid to cement the group's international status.

The call came from Jim Fifield, president and chief operating officer, at the group's marketing conference in Cologne. He said EMI Music should "realise its full potential to be one of the world's top three music companies."

Fifield added: "It must be prepared to take risks in a business that has a strong risk element and its executives must be given the freedom to fail and learn from those failures."

## Dealers: watch out for illicit Beatles product

FOLLOWING A successful attempt by solicitors to get a court order to stop Charly Records selling or supplying a recording of an old Beatles session, a warning has been made to dealers concerning early Beatles product.

A High Court order last July prohibited the sale and distribution of the compact disc *The Beatles — The Decca Sessions 1.1.62*.

The order was made after solicitors acting on behalf of Paul McCartney, George Harrison and Yoko Ono Lennon said the artists had not given permission for the release of the original tapes.

The order lasts until the case against Charly Records reaches full trial stage.

Meanwhile, the solicitors Frere Cholmeley claim other records and compact discs are being marketed which comprise, wholly or in part, recordings from the early audition.

These are: *The Ballad Beatles*, a Japanese import CD; *The Beatles — Raw Energy CD* and *The Silver Beatles picture disc*.

Frere Cholmeley is instructed to

take action to prevent the sale and distribution of these products and any other similar recordings and is asking dealers not to sell any such product.

## Mute nips ahead with CDV

WHILE SOME majors are adopting a wait-and-see policy with compact disc video, indie company Mute is set to release its first CDV on October 3.

The single by Holger Hiller was originally planned as a Mute film but marketing and projects coordinator John Dyer says the company decided to take advantage of the launch in October.

"He has been working on the track for the last few months and when he realised that CDV existed it seemed perfect for the format," he says.

But he adds that Mute was definitely keen to work with CDV right from the start. "We were going to take to it straight away anyway. We were not going to sit back and watch the majors. An independent company should be able to move a lot quicker than a major company."

"We have bands that make very good videos so naturally we want to link this with CDV. I don't see why the format shouldn't be a success," says Dyer.

Further details on the Holger Hiller CDV have yet to be released.

## Picture this

### FROM PAGE ONE

Music video is becoming an increasingly important sector of the rapidly growing video sell through market and Wiener says: "Steve Ayres (MD, The Video Collection) and myself have always felt that lowering the price will broaden the market." And relating the initiative to the imminent launch of CDV, with 5-inch discs retailing at £4.99, he adds: "We're not anti-CDV but there is an obvious difference in price."



DOUBLE HEADERS: Steve Ayres and Ian Wiener

## Fab's the word

### FROM PAGE ONE

vember 1.

Walwyn says he is sad to leave BMG but that he cannot refuse the Stylus offer: "They are a wonderful bunch of people at BMG but Stylus are offering me the chance of being an MD which I have never been before," says Walwyn.

"It also means that instead of being a medium fish in a large pond I will be a small fish in a small pond. It's a great challenge — fab is the word."

## World BRIEFING

MUNICH: Compact disc manufacturer Pilz Compact Disk KG is moving into hardware sales. The company has ordered 40,000 units from Japanese manufacturer Tohei and intends to order another 40,000 by the end of the year and the market Pilz is aiming at includes the UK, America and Saudi Arabia.

OTTAWA: The federal government is looking at ways of introducing measures to put an end to pirated imports of recordings entering the country. The Canadian Recording Industry Association says at present piracy totals an equivalent of \$30m in legal sales. The Government is also considering more copyright amendments which could include increasing the powers of customs officials.

TOKYO: Pioneer is increasing production of laser videodisc players in Japan to meet demand in that country and the US. Pioneer predicts that 45 per cent of its total sales for the last quarter of 1988 will be videodisc players.

NEW YORK: BMG Distribution is taking over distribution of MusicVision music videos from RCA/Columbia. This move takes RCA/Columbia out of the music video business and gives BMG an extensive catalogue which it is expected to expand.

ATHENS: The Government is establishing an Audio-Visual Media Institute in time for the 1996 Olympic Games but some radio industry figures say the move comes at a time when relations between the Government and management of private radio stations are strained. Consequently, they believe the setting-up of the institute could lead to an attempt by the Government to gain greater control of the airwaves.

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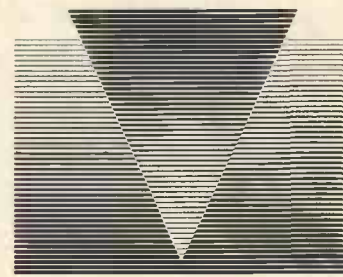
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# Musique for pleasure

THE INCREASING dominance of the multiples in record retailing has made it a daunting proposition for any entrepreneur considering setting-up an independent chain of shops even more so in a location faced directly with opposition from the likes of Our Price, Virgin and HMV.

But Christopher Naylor-Smith, a co-founder of Alto shops, believes he has come up with the answer with a new

chain, Musique. He explains his method of chipping away at the multiples' block.

After leaving compact disc specialists Alto because he was keen to introduce his own concept into prime High Street sites, he decided to set-up a new type of CD and cassette specialist shops with the accent on style.

"My job previously as chart supervisor for Gallup meant that I toured the country visiting every conceivable outlet. It was very clear to me when CD arrived that

there was not only a brand new market emerging but an area of customers that had been virtually unreached previously — the 25 plus market for AOR music," says Naylor-Smith.

His experience with Alto helped him set-up two shops — the first in his new Musique chain - at Uxbridge and Guildford. His method was meticulous.

"You really have to know the market otherwise it is impossible to convince other people of what you are doing. I then put together a business plan and made sure the costings and sales figures were right."

For Musique, it was not only an accountant and lawyer that was important but also a very good designer. "I suppose it is a matter of taste but you must have a flexible design.

"You have to ensure that it is a comfortable and inviting environment for the customer. We supply individual chairs and CD players for each customer. They can stay there until they are satisfied that is the disc they want. That way they are buying with confidence," he says.

He believes shops must be well-spaced so that people can move around quickly and easily. "People have not got a lot of time these days and I find that a lot of sales are done between meetings at



CHRISTOPHER NAYLOR-SMITH — compact music with style is his aim.

work."

Naylor-Smith also believes in a computerised sales system backed by top notch staff. "There is some superb talent around. It was lost in the Seventies because there was no money in record retailing but they really know what they are talking about these days."

Musique has already opened in Uxbridge and opens in Guildford at the beginning of October and he has a number of sites earmarked for next year. "The aim is to create a small group of 15 to 20 shops in the space of six or seven years."

And with the shops taking on the same stylish outlook as their High Street neighbours, Next, Habitat and so on, Naylor-Smith believes Musique underlines the direction that recorded music retailing is heading.

## REPORT OF THE WEEK

MARC PRICE (29) is MCA rep for the north west area and has been with the company for five years. He lives on The Wirral, Merseyside, and is a keen Liverpool and MCA FC fan.

Sometimes his life seems to permanently revolve around the charts, he says. "The Top 40 on Sunday is not just a matter of life and death ... it is even more important than that!"

But he adds: "I enjoy the promotion and marketing through the stores of new talent and then see them come through, for instance, Transvision Vamp."



MUSIQUE IN Uxbridge: "You have to ensure that it is a comfortable and inviting environment for the customer," says Naylor-Smith.



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# Collective bargaining for a single EC society

by Dave Laing

IF THE European Commission is successful in its aim of creating a "single market" out of the 12 members of the European community, the repercussions will affect all corners of every industry. In particular if there is to be a single pattern of trading in the EC, does it logically follow that there should be a single trade association in each industry?

The possibility of one collecting society covering the whole of the 12 nations has been briefly raised in the recent saga of the STEMRA-PolyGram contract, where the Dutch authors society in effect sought to act in a trans-national fashion. And on the record company side of the fence, IFPI's former loose association of national bodies is being sharpened up into a more effective lobbying tool.

With 1992 in mind, it is timely to examine the progress of the three biggest authors societies in the EC, all of whom have recently published their 1987 report and accounts. The picture provided of the activities of PRS (Britain), SACEM (France) and GEMA (Germany) shows an interesting mixture of similarities and differences.

To begin with, all three societies have a similar number of members, around the 20,000 mark, including both writers and publishers. But there were contrasting fortunes last year with the gross income of both

PRS and SACEM increasing — by 11.7 per cent and 9.5 per cent respectively — but that of GEMA dropping slightly compared to 1986. While the growth of PRS has been an all-round one, with overseas income, public performance and broadcasting royalties equally buoyant, the French society has seen a spectacular rise in revenue from radio — the result of the success of the new private radio networks — and a smaller but significant contribution from foreign earnings.

A comparison of the reliance on those earnings from foreign uses of copyright confirms the importance British songs in the international scheme of things. Nearly one-third of PRS income comes from abroad mostly from the US and Europe, which each contribute some £13m. This is double the amount of money PRS sends out to foreign writers and publishers for British uses of their work. In this respect SACEM has shown an impressive rise with a first time ever surplus: while 13 per cent of its income from public performance and broadcasting goes abroad, 14 per cent comes in from other countries, thanks especially to the 1987 international success of such artists as Vanessa Paradis, Desireless and Guesch Patti. In Germany, however, there is a large deficit on "foreign trade". Payments out are more than three

times the income from the foreign use of German copyrights.

So far as the ratio of public performance income to broadcasting royalties is concerned, the pattern is remarkably similar in all three nations. Radio and TV payments represent 37.5 per cent of income for both PRS and GEMA, and 33 per cent for SACEM. In each case this is significantly more than performance monies. In the latter category, GEMA and SACEM report the proportion of income from live performance as only around 10 per cent of their total revenue from non-mechanical rights. PRS does not provide a breakdown on similar grounds.

One aspect of rueful interest to British copyright owners is the role of the blank tape levy in collecting society income. For SACEM, the £7m worth of levy money is 5 per cent of the overall total. GEMA has not issued specific figures but the organisation notes that the level of the tape royalty (equal to about 4p for a C60) is derisory. In France the level is about 15p for a C60.

If there is a point where talks about a Euro collecting society start, one of the vital issues will be the level of commission taken by the society. With GEMA (1,100 staff) at 15 per cent, PRS (756) at 18 per cent and SACEM (1,286) at 27.5 per cent the process of "harmonisation" would be tricky.

## Supreme agrees admin deal with Precision

SUPREME SONGS has concluded an administration agreement with Precision Music UK, the newly-formed publishing arm of PRT Distribution.

Supreme Songs will administer Precision Music UK for the world and the first product under the new deal includes an album from Frank White and a track from Gerry

Marsden.

The company is describing the deal with PRT as its second major coup in four months, the first being the success of Ofra Haza' Im Nin 'Alu.

Supreme Songs also controls the majority of the titles on Ofra Haza's Yemenite Songs album.

Several sub-publishing agree-

ments have now been concluded by the company: Hammer Musik for Germany, Austria and Switzerland; TMB Music for Benelux and Scandinavia; EMI Music Publishing for France; SBK Songs for Australasia, Italy, Spain, Portugal and Greece. Terrance Music in the US is representing the Ofra Haza repertoire.



PRODUCER AND songwriter Clive Langer has signed a worldwide publishing agreement with SBK Songs. The first product of the deal, which includes all Langer's future songs, is a track on the forthcoming Sondie Show album. The picture shows Langer with SBK Songs managing director Peter Reichardt (left)

# Urban blitz

by Barry Lazell

POLYDOR's dance label Urban, until now noted mainly for its catalogue exhumations on the rare groove front, notably with James Brown and various former associates like Maceo & The Macks, Lyn Collins and Sweet Charles, is about to enter the second phase of its development via a wide-ranging move into contemporary dance music styles and a new commitment to up-and-coming UK talent.

Dave Pearce, best known hitherto as the black and dance music anchorman at BBC Radio London, with the station's Soul Nights Out and innovative Nite FM programming among his credits, has joined Polydor as the new creative driving force within Urban, with the dual brief of maintaining the label's commitment to commercial back-catalogue exploitation and its present-day US input (including major current chart acts like the Fat Boys), and finding, building and marketing a strong new UK dance/black music roster.

Says Pearce: "In the past, new UK acts with strong material in the dance field would not necessarily have considered Urban as a label to approach with their music. With such a high chart profile via rare groove reissues, it was easy to think of it as essentially a catalogue label. Rightly or wrongly, streetwise credibility — real, or imagined — means a lot to new acts whose origin is in the clubs and the street groove.

It's natural enough that they should try to interest labels with a perceived street awareness and credibility in what they are doing. In many cases, acts start their own labels to try to keep the whole thing literally at street level. Fine, if lack of promotion, distribution and pure finance doesn't keep the music from much of its potential audience, thereby scuppering both label and act. Urban, as I'm now trying to emphasise hard, is a label with its ear as close to the street, and as aware of the trends, the

buzzes and the underground rumbles, as any in the UK. It also has the advantage of major distribution and the facilities of a multi-national company behind it. I'm here to serve notice to the cream of the House, rap, soul, funk and jazz talent in the UK that I'm on the lookout for it!"

Pearce is studying his first acts already, and it seems likely that product will begin flowing from the UK talent source as we move into the Autumn. Meanwhile, Urban has already exploded out of the Rare Groove cocoon with a vengeance over the last few weeks, notably with two hot compilation albums. Urban Acid (URBLP 15), the brainchild of Damon Rochefort and Mike Morrison, is a showcase of the cutting edge of UK acid house, and tracks include three by new UK house outfit Charm, Theme From P.O.P. by Perfectly Ordinary People (also due for imminent 12-inch release), Positiv Noize's Africa, and a UK edit of The Twilight Zone by The Party Boy (Bam Bam).

Theoretically even further out, but likely to create a dancefloor furor nonetheless, is the other compilation: Acid Jazz and Other Illicit Grooves (URBLP 16), put together by familiar jazz dance compiler (and top DJ in the field) Gilles Peterson, and Simon Booth of Working Week. It features mainly cuts by unsigned UK jazz-based acts, like Push, Ace Of Clubs and Rhythm Blades: all innovative, pumping, and indisputably jazz music.

Where the "Acid" fits in is perhaps best explained in Paul Bradshaw's sleeve note: "Acid jazz, rather than being a definable music, is emerging as a radical and open attitude". Polydor has a two-track promo sampler from the set on 12-inch out with the DJs in the clubs at the moment; even from this esoteric source, a hit single could well emerge eventually, given the current climate.

One of the artists featured on Acid Jazz (as part of the Acid Jazz Alliance) is jazz organist James Taylor, who (with his Quartet) also has a new LP on Urban, a further facet of the label's diversification. Previewed at a recent gig at Dingwall's in London (the prelude to a wide-ranging Autumn tour), the album Wait A Minute (URBLP 17) has been accompanied into the racks by a commercial-sounding single, reviving The Theme From Starsky And Hutch (URBX 24), complete with brass trimmings by Fred Wesley and Pee Wee Ellis, and guest acid rapper Galliano (also heard on Acid Jazz). The Urban renewal looks like being one of the key ingredients on this Autumn's dance music scene.



James Taylor waits a minute



FOR WEEK ENDING AUGUST 27, 1988

Billboard®

# HOT 100

SINGLES™

<b>1</b>	2	8	8	<b>MONKEY</b> G. MICHAEL, J. JAM, T. LEWIS (G. MICHAEL)	★★ No. 1 ★★ 1 week at No. One	◆ GEORGE MICHAEL (T) (C) (M) (CD) COLUMBIA 38-07941
<b>2</b>	4	6	11	<b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b> C. THOMAS (E. JOHN, B. TAUPIN)		◆ ELTON JOHN (T) (C) MCA 53345
<b>3</b>	6	7	13	<b>I DON'T WANNA LIVE WITHOUT YOUR LOVE</b> R. NEVISON (D. WARREN, A. HAMMOND)		CHICAGO (C) REPRISE 7-27855
<b>4</b>	9	13	10	<b>SWEET CHILD O' MINE</b> M. CLINK (GUNS N' ROSES)		◆ GUNS N' ROSES (C) GEFEN 7-27963
5	12	14	9	<b>SIMPLY IRRESISTIBLE</b> R. PALMER (R. PALMER)		◆ ROBERT PALMER (T) (C) EMI-MANHATTAN 50133
6	10	12	13	<b>FAST CAR</b> D. KERSHENBAUM (T. CHAPMAN)		◆ TRACY CHAPMAN (C) ELEKTRA 7-69412
7	1	1	12	<b>ROLL WITH IT</b> S. WINWOOD, T. LORD-ALGE (S. WINWOOD, W. JENNINGS)		◆ STEVE WINWOOD (T) (C) (CD) VIRGIN 7-99326
8	13	17	7	<b>PERFECT WORLD</b> HUEY LEWIS & THE NEWS (A CALL)		◆ HUEY LEWIS & THE NEWS (C) CHRYSALIS 43265
<b>9</b>	11	11	9	<b>LOVE WILL SAVE THE DAY</b> JELLY BEAN (TONI C.)		WHITNEY HOUSTON (T) (C) ARISTA 1-9720
10	3	5	13	<b>1-2-3</b> EMILIO AND THE JERKS (G. M. ESTEFAN, E. GARCIA)	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE	(C) (CD) EPIC 34-07921/E.P.A.
			15	<b>MAKE ME LOSE CONTROL</b> LIENNER (E. CARMEN, D. B.)		

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Jan	25	Shepton Mallet, Showering Pavilion
Jan	26	Brighton Centre

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# level 42



## STARING AT THE SUN

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## Dusting down the classics

THE FIRST five titles in what will be a 28-volume video hits series have been released by Video Collection. The programmes, with a retail price of £9.99 have been produced by Cyril Van Den Hemel of CCTV, the company responsible for the Virgin Video biography series released earlier this year.

The new cassettes, titled the Hit Collection cover the years 1963-7 and each title contains around 15 tracks, with a running time of around 50 minutes. CCTV consultant and MW contributor John Tobler says that the sources for the material included Dutch, German and Swedish television as well as the BBC and Granada. "We got some of the rarer clips from the Maverick film library in London, who have been acquiring material for some years," he adds.

Tobler stresses that wherever possible the film material comes from the year in which the record was a hit. "Only with the Bee Gees 1941 Mining Disaster and a couple of others, did we have to use later versions," he says. Among the more unusual items in the Hit Collection are a 1963 film of I Wanna Be Your Man performed by Rolling Stones during a riot in a Dutch concert.

Where possible, the soundtrack for the tapes has been enhanced with CD sound replacing the original. This has not usually been possible where the clip is of a live per-

formance, says Tobler "but anyway I think people will want the authentic original sound there".

While the 82 songs on the five tapes include 24 number ones by such artists as The Stones, Dylan and The Beach Boys, there is one glaring omission. "Anything to do with clearing rights for Beatles product is a legal nightmare," explains Tobler, "But there are no other big names missing".

Initial orders for the Hit Collec-

tion tapes will come with a free audio cassette containing 10 oldies supplied by Video Collection's parent company Prestwich. Video Collection also holds an option on further titles which CCTV is already compiling: "We intend to bring it right up to 1988," says John Tobler. Meanwhile, CCTV is also in the preparation stage of a Clash history and a Stevie Wonder video biography which has been authorised by the artist's management.

## R E V I E W

**The Hit Collection: Vol 1 1964 Video Collection VC 4055. Vol 4 1967 Video Collection VC 4058. Running time 50 mins approx. Dealer price: £6.95.**

**COMMENT:** Two titles from the latest archive series produced by CCTV, these offer 18 and 14 clips from the beat group and flower-power era respectively. Probably of wider interest is the 1967 programme since it includes such items as Pink Floyd's See Emily Play shot in an endearing art-school idea of avant-garde style, Procul Harum doing Whiter Shade Of Pale and the irresistible Itchycoo Park by a dynamic Small Faces. There are also real period pieces in Keith West's Excerpt From A Teenage Opera and Let's Go To San Francisco from those bandwagon merchants the Flowerpot Men.

While the Floyd and West offerings are specially shot films, The 1964 collection necessarily is made up from TV or live show appearances. The NME poll-winners concert gives us a hoarse Gerry & The Pacemakers while The Animals (expertly) and Dusty Springfield (amateurishly) lip-synch in the studio. Dusty's eye make-up is fab though.

Like CCTV's early biographies for Virgin, these programmes come with the informative text which winds slowly across the foot of the screen.

**Sales Forecast:** At not much more than 50p a song, these are good value for rock fans. The 1967 has more potential to sell to younger enthusiasts, while the earlier tape is mainly nostalgia fodder for the over thirty fives. **DL**

	Last Week	Description (tracks) Timings/Dealer Price	
1	15	<b>MICHAEL JACKSON: The Legend...</b> Video Collection Compilation (22 tracks)/55min/£6.95	MJ 1000
2	16	<b>MICHAEL JACKSON: Making Thriller</b> Compilation/1hr/£6.95	Vestron MA 11000
3	12	<b>MADONNA: Ciao Italia...</b> Live (16 tracks)/1hr 40min/£7.80	WEA 9381413
4	25	<b>WET WET WET: The Video Singles</b> Compilation (5 tracks)/25min/£6.95	Channel 5 CFV 05662
5	3	<b>NOW THAT'S... MUSIC VIDEO 12</b> Compilation/1hr/£6.95	PMI/Virgin MV NOW12
6	9	<b>DEF LEPPARD: Historia</b> Compilation (18 tracks)/1hr 30min/£10.42	PolyGram Music Video 041 684 2
7	3	<b>KISS: Crazy Nights</b> Compilation (3 tracks)/13min/£4.17	Channel 5 CFV 07782
8	6	<b>PRINCE AND THE REVOLUTION</b> Live (19 tracks)/2hr/£6.95	Channel 5 CFV 01292
9	8	<b>GENESIS: VOL 2</b> Compilation (12 tracks)/57min/£6.95	Virgin WD 330
10	7	<b>INXS: Kick The Video Flick</b> Compilation (6 tracks)/30min/£6.95	Channel 5 CFV 07452
11	-	<b>PRINCE: Purple Rain</b> Music Drama/1hr 47min/£11.99	WHV PEV 61398
12	-	<b>T'PAU: View From A Bridge</b> Compilation (5 tracks)/20min/£7.99	Virgin WC 335
13	-	<b>LED ZEPPELIN: The Song Remains The Same</b> Live (9 tracks)/2hr 7min/£11.95	WHV PEV 61389
14	-	<b>UB40: Best Of UB40</b> Compilation/1hr/£9.99	Virgin WD 246
15	-	<b>SIXTIES MIX II</b> Compilation (25 tracks)/1hr/£6.95	Stylus SV 0855
16	8	<b>GENESIS: VOL 1</b> Compilation (11 tracks)/55min/£6.95	Virgin WD 329
17	-	<b>QUEEN: We Will Rock You</b> Live (20 tracks)/1hr 20min/£8.99	Video Collection VC 4012
18	14	<b>WHITESNAKE: Trilogy</b> Compilation (4 tracks)/27min/£4.55	PMI MVR 99 0073 3
19	10	<b>HEART: If Looks Could Kill</b> Compilation (7 tracks)/30min/£4.55	PMI MVR 99 0075 3
20	-	<b>HOUSEMARTINS: Now That's...</b> Compilation (8 tracks)/31min/£6.08	Gol Discs GOVID 101

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OUT NEXT WEEK

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**You can't teach anyone how to have a hit record — but you can set them on the right track. Selina Webb went to the University of Sussex and found out how**

# Rock goes to college

**C**RACKING THE rock business has traditionally been a case of trial and error, good contacts and a barrel load of luck. New musicians are waking up to the fact that, although hit records cannot be taught like diplomas or A-levels, it is possible to learn which routes are most likely to lead to success.

Between August 21 and 26 this year the University of Sussex played host to Brighton Rock, a course organised jointly by the university and Musicians' Union with the aim of "bridging the gap between just starting out and turning professional in the pop business".

The course was co-ordinated by 22-year-old Norton York, a former student at the University who believes that classical musicians have monopolised music education for long enough.

"Classical musicians have lots of music courses and advice available but the rock musicians have nothing," he states. "If you want to become

a working musician — not necessarily a star, we can't make stars — this course can help you formulate an idea of how to create a career. You need to have the technical parts of the business demystified and some of the realities made clear."

The first Brighton Rock attracted 70 would-be professional musicians and vocalists between the ages of 15 and 34 who each paid £145 for the residential week-long course. For their money they got instrumental classes with professional tutors such as Deirdre Cartwright from BBC TV's *Rockschool* series; supervised recording in the University's eight-track studio; workshops on rock's hi-tech equipment; pop and rock song composition and arrangement classes; music business and media discussions; visits to local radio stations; a final day Battle Of The Bands contest and, of course, numerous jamming sessions.

The course received a £2,000 sponsorship from the Musicians'

Union and MU Music Business Advisor Mark Melton was on hand to advise students on recording, publishing and management contracts, and gave information on this structure and functions of the Musicians' Union. "We want more rock musicians involved in the decision-making at the MU — this is one way of getting them young," he explains.

Also leading the music and media seminars were Brian Engel from the PRS, EMI's Brian Southall and Radio One executive producer Stuart Grundy.

By Friday, the 70 Brighton Rock students all appeared exhausted by the intensive music tutorials and late-night jamming sessions of the days before. Twenty-one year old sound engineer Adrian Howgate said the course had "blown all expectations out of the window" and had given his career a new direction while Stefan Coburn, at 34 the course's eldest participant, had praise for the high standard of the tutors. He believed the course provided him with "chapter headings" which he could go on to investigate further but was critical of the final day Battle Of The Bands competition.

"The Battle Of The Bands thing irritates me, there's enough ego fly-

ing around in this business as it is," he said. "This course should be about the pursuit of excellence for its own sake and not about competition."

From Norton York's point of view, the first Brighton rock went smoothly and successfully and he is hoping to receive further sponsorship from the Musicians' Union for a similar event next year. The only concern is that the course's apt but perhaps misleading name is attracting purely rock musicians and a glut of long-haired male guitarists. The hope is that the 1989 course will attract a wider spread of musicians with interest in everything from reggae to synth-based pop music.

**'We want more rock musicians involved in the decision making at the Musicians' Union — this is one way of getting them young'**

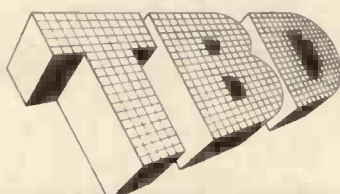


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**HIGHWAY 101: Highway 101-2.** Warner Bros 925 742-1 (Cass: 925 472-4) Producers: Paul Worley & Ed Seay. This admirable quartet should be definitely included in next year's New Country campaign on the strength of an album which appears to be almost completely filled with potential singles. Vocalist Paulette Carlson's similarities at various times to Nanci Griffith and Emmylou Harris are added advantages, while a carefully chosen 10 songs include Setting Me Up from the first Dire Straits LP and good items penned by Buck Owens and Hugh Prestwood, among others.

**ASLEEP AT THE WHEEL: Western Standard Time.** Epic 460985-1. Producer: Ray Benson. As the last Asleep At The Wheel album was never received by this column, and this new LP contains absolutely zilch information other than song titles on its tasty sleeve, one is forced

to wonder whether the marketing men in Soho Square have any interest whatsoever in country music.

This is an undemandingly pleasant album of standards of the genre, including San Antonio Rose, That Lucky Old Sun and eight other familiar items from the post-war 20 years. With some push, it could reach the country chart.

**VARIOUS ARTISTS: Best Of Country.** Trax TRXCD 5001. **VARIOUS ARTISTS: 20 Big Country Classics Vol 1** Trax TRXCD 5002, **VARIOUS ARTISTS: 20 Big Country Classics Vol 2** TRXCD 5003. **VARIOUS ARTISTS: 20 Big Country Classics Vol 3.** Trax TRXCD 5004. **VARIOUS ARTISTS: 20 Big Country Classics Vol 4.** Trax TRXCD 5005. All distributed by BMG. This TV-advertised series has little to do with New Country, but for recent converts, provides a number of clues to country hits and styles of the seventies in America. Each of the four volumes features only country chart-toppers by artist like Presley, Waylon, Marty Robbins, Dolly Parton, Loretta Lynn, Tammy Wynette, Don Williams, at a retail price of £7.99, should do bonanza business pre-Christmas. Best Of Country is largely MOR country and the national TV campaign will be rolling out soon, although this one is full price **JT**



**HIGHWAY 101: contenders for next year's New Country campaign**

### Product blitz for new country

**SOUTH COAST** country disc jockey **NEIL COPPENDALE**, recently launched The UK Country Line, (Tel: 0898 800 633) will be broadcasting details of winners of this year's CMA Awards, which are to be held at Nashville's Grand Ole Opry on October 10. The UK Country line will contain Award Information from October 10.

Recent releases of potential country interest include the following: **JODY REYNOLDS: Endless Sleep.** Magnum force MFLP 066. What is presumably a career retrospective of the late Fifties rocker whose biggest hit was the title track, but which is spoiled by lack of documentation. **KEN MULLAN: I Remember You.** AT A1LP 1002. Irish vocalist who is apparently big in Australia with ultra-MOR album. Not unpleasant but somewhat predictable. **TERRY CARISSE: None Of The Feeling Is Gone.** Savannah SVLP 9204. Canadian star who used to back Carroll Baker. Sophisticated and for the unadventurous, but highly professional. **THE GOOD BROTHERS: Delivering The Goods.** Savannah SVLP 9205. Like their name, these brothers and their friends know their business although this wasn't the material they played at Peterborough. Another visit needed, chaps. **ANITA PERRAS & TIM TAYLOR: Anita & Tim.** Savannah SVLP 9201. Sweet voiced Anita and her guitar playing husband Tim are being big stars in Canada, where Anita beat k.d. lang into second place as female country vocalist of the year, but the material here's a bit twee. (Savannah Records are distributed by PRT).

# TOP • 20 • ALBUMS COUNTRY

17th September 1988

1	1	OLD 8 X 10 Randy Travis	Warner Brothers WX162 (W) C: WX162C/CD: K9254662
2	2	BUENOS NOCHES FROM A LONELY ROOM Dwight Yoakam	Reprise WX193 (W) C: WX193C/CD: WX193CD
3	3	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C: RITZLCOO43/CD: RITZCD105
4	6	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C: MCFC3364/CD: MCAD5927
5	4	SHADOWLAND k d lang	Warner Brothers WX171 (W) C: WX171C/CD: WX171CD
6	7	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C: MCFC3413/CD: DMCF 3413
7	9	I NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (SP) C: RITZLC 0038/CD: RITZCD 104
8	8	PONTIAC Lyle Lovett	MCA MCF3389 (F) C: MCFC3389/CD: DMCF3389
9	13	THE LAST OF THE TRUE . . . Nanci Griffith	Rounder Europa REU1013 (P) CD: REUCD1013
10	5	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C: WX107C/CD: WX 107CD
11	RE	TRIO Parton/Ronstadt/Harris	Warner Brothers WX99 (W) C: WX99C
12	11	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP0031 (SP) C: RITZLC0031/CD: RITZCD107
13	16	LYLE LOVETT Lyle Lovett	MCA MCF3361 (F) C: MCFC3361
14	NEW	STRONG ENOUGH TO BEND Tanya Tucker	Capitol EST2069 (E) C: TCEST2069
15	18	SWEET DREAMS Patsy Cline	MCA MCG6003 (F) C: MCGC6003
16	19	GUITARS, CADILLACS ETC ETC Dwight Yoakam	Reprise 9253721 (W) C: 9253724/CD: 925 372-2
17	15	STORMS OF LIFE Randy Travis	Warner Brothers 9254351 (W) C: 9254354/CD: 9254352
18	10	EXIT 'O' Steve Earle & The Dukes	MCA MCF3379 (F) C: MCFC3379/CD: DMCF3379
19	NEW	NOBODY'S ANGEL Crystal Gayle	Warner Brother 9257061 (W) C: 9257064
20	20	GIVE A LITTLE LOVE The Judds	RCA PL90011 (BMG) C: PK90011/CD: PD90011

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## James Hamilton

C O L U M N

OBVIOUSLY THE continued postal strike has given everyone immense problems, but hopefully this column will remain reasonably comprehensive thanks to the more switched on record companies sending me their releases by messenger bike (as in any case I have for long requested, my mail deliveries at the best of times being very unreliable — you will find my home address in the **Music Week Directory**). For instance, **BILL WITHERS** Lovely Day (Sunshine Mix) (CBS 653001 6), another of **Ben Liebrand's** excellent **Disco Mix Club** originated revamps with newly added augmenting beats, was already a smash before I knew it was even out! Liebrand, incidentally, has also created a completely restructured **ELECTRA** Jibaro (Spectrum Remix) (ffrr FFRRX 9) to help relaunch this, the best of the "Balearic beats" — a somewhat stillborn trend (now largely incorporated into the "acieed!" craze) that suffered by being musically ill defined.

"Acieed!" itself has by some silly trends at certain venues been taken too literally and become dangerously equated with the currently fashionable buzz drug, ecstasy. As I predicted and warned some months back, the very simple "acid house" form has now indeed become the new "disco dross" of the late Eighties, inspiration-lacking bandwagon-jumpers churning out stuff to satisfy a market that they by now must suspect is too drugged to care so long as there are twittering synths and frantic

beats. This week's cynically marketed product of that type includes the UK produced various artists album **Urban Acid** (Urban URBLP 15), and one time **Frankie Goes To Hollywood** member (with help from **Martin Fry** of **ABC**, who one might have hoped would know better!) **PAUL RUTHERFORD** Get Real (Happy House Mix) (Fourth & Broadway 12BRW 113), while even **BROS** I Quit (The "Turn On" Mix) (CBS ATOM T5) twitters quite a bit, although it's the separate **The Acidic Mix** (ATOM QT5) that attempts untidily and unsuccessfully to be a real "acieed!" turn on (selling fast to pop jocks, however). I feel the obviously pop-aimed **Bros** and **Rutherford** singles could be especially dangerous in the coded message they both give to impressionable kids, who may perceive them as condoning the use of ecstasy and other consciousness expanding substances. Before anyone thinks that I'm getting pompous in my middle age, I'd like to point out that nearly all the people of my generation who I used to know and are now dead, died from drugs, which was neither a clever nor a glorious way to go. They began by thinking some harmless seeming substance was trendy, too.

It must be said that much of the music adopted here as "acid" was made with no sinister intent, such as the hottest import album of last week, **ROYAL HOUSE** Can You Party? (Idlers WAR-2706 — out here ultimately as **Champion CHAMP** 1017), samples crammed totally crazed over the top "house"

7 and some hip hop) created by cult New York producer **Todd Terry**, its title track (already reissued here on 12 inch by **Champion**) being one of the big Balearic/acieed anthems. Import singles include **THE MINUTEMEN** Bingo Bongo (Smokin' TAI 126608), a **Todd Terry** copyist from New York. **Norberto 'Norty' Cotto** creating seven different versions of a simple effective house hustler; **BACK TO BASICS** Back To Basics (New York Underground Records NU002), confusingly labelled New York "deep house"-cum-"garage" five track EP, either the act or the set being titled **Back To Basics** as **Renee Washington**, **Cheri Williams**, **RuffNeck** and **First Station** get individual performer credits for the different tunes; **M.C. LA KIM** The Posse Is Large (Tuff City TUF 128031), this B-side of the rap reviewed last week is the hot side, being based on producer **DJ Mark: The 45 King's** own hard to find **The 900 Number** break beat; **ICE-T** I'm Your Pusher (Sire 0-21026), **Curtis Mayfield** based clever slinky rap, the dope being pushed in an anti-drugs message being the "dope beats" of rap music itself; **SPINMASTERS** Bustin' loose (Warner Bros 0-21027), a "specially priced double artist maxi-single" with this **Chuck Brown**-scratching angry rap coupled by the **Sex Machine** break beat based **EVERLAST** Syndication; **THE GYRLZ** If It's Games You're Playing (Uptown/Capitol V-15401), sweet girls cooed jiggly jogging soul roller; **READY FOR THE WORLD** My Girly (MCA Records MCA-23865), starkly jittering tight tense **Prince**-type jolter; **FUNK DELUXE** I Surrender (Plaza PL-00011-SG), girl wailed rambling funky chugger created on his own new label by **Randy Muller** (of **Brass Construction** fame), rather too slow for current UK taste although some jocks vari-speed it up to sound like house!

## THE BEATMASTERS



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# TOP Dance SINGLES

17 SEPTEMBER 1988

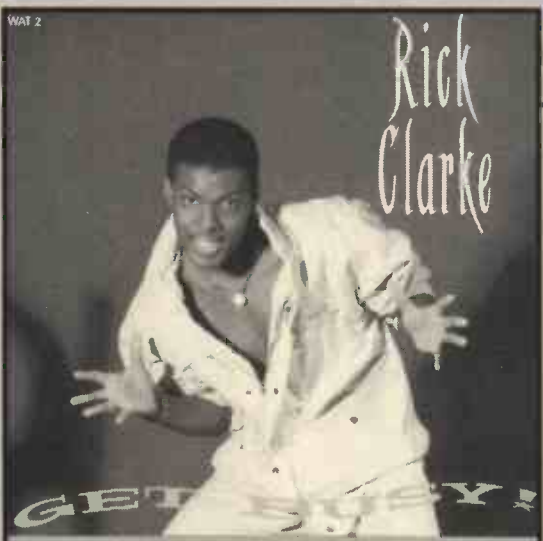
COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK LAST WEEK WEEKS ON CHART

1	1	7	TEARDROPS	Womack & Womack	4th+B'Way/Island (12)BRW 101 (F)
2	5	4	DON'T MAKE ME WAIT/MEGABLAST	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
3	6	3	BIG FUN	Inner City/Kevin Saunderson	10/Virgin TEN(X) 240 (E)
4	2	9	THE ONLY WAY IS UP	Yazz & The Plastic Population	Big Life BLR 4(T) (I/RT)
5	4	4	THE RACE	Yello	Mercury/Phonogram YELLO 1(12) (F)
6	3	8	THE HARDER I TRY	Brother Beyond	Parlophone/EMI (12)R6184 (E)
7	8	2	LOVELY DAY	Bill Withers	CBS 6530017 (12"—6530016) (C)
8	11	2	STOP THIS CRAZY THING	Ahead Of Our Time Coldcut Featuring Junior Reid	Big Life CCUT 4(T) (I/RT)
9	10	2	ANOTHER PART OF ME	Michael Jackson	Epic 6528447 (12"—6528446) (C)
10	7	8	I NEED YOU	B.V.S.M.P.	Debut/Passion DEBT(X) 3044 (A)
11	15	2	CAN YOU PARTY	Royal House	Champion CHAMP(12)79 (BMG)
12	26	3	SHAKE YOUR THANG (IT'S YOUR THING)	Salt-n-Pepa Feat. E. U.	ffrr/London FFR(X) 11 (F)
13	20	2	STALEMATE	Mac Band Feat. McCampbell Bros	MCA MCA(T) 1271 (F)
14	16	2	OOCHY KOOCHY . . .	Baby Ford	Rhythm King/Mute 7BFORD 1 (12"—BFORD 1) (I/RT)
15	12	6	EASY	Commodores	Motown ZB41793 (12"—ZT41794) (BMG)
16	13	7	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T) 14 (P)
17	19	3	ACID MAN	Jolly Roger	10/Virgin TEN(X) 236 (BMG)
18	14	5	JUMP START	Natalie Cole	Manhattan/EMI (12)MT50 (E)
19	9	8	DON'T BE CRUEL	Bobby Brown	MCA MCA(T)1268 (F)
20	24	4	GET BUSY	Rick Clarke	Wa WA(T) 2 (JS)

21	18	8	YE KE YE KE	Mary Kant	London LON(X) 171 (F)
22	25	3	WHY (YOU COULD HAVE HAD IT ALL)	Tongue In Cheek	Criminal BUS(T) 11 (I/RT)
23	31	4	GOOD TIMES	Matt Bianco	WEA YZ 302(T) (W)
24	22	4	IT BEGAN IN AFRICA	Urban All Stars	Urban/Polydor URB(X) 23 (F)
25	NEW		STRICTLY BUSINESS	E.P.M.D.	Cooltempo/Chrysalis COOL(X) 172 (C)
26	21	8	HUSTLE! (TO THE MUSIC . . .)	Funky Worm	Fon/WEA FON15(T) (W)
27	17	8	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT 28(T) (I/RT)
28	NEW		RIDING ON A TRAIN	The Pasadenas	CBS PASA(T) 2 (C)
29	40	2	SIGNED, SEALED, DELIVERED (...)	Ruby Turner	Jive RTS(T) 4 (BMG)

30	28	2	BAILANDO	Alaska	Syncopate/EMI (12)SY17 (E)
31	30	2	LET'S DO IT AGAIN	George Benson	Warner Brothers W 7780(T) (W)
32	34	4	GOODBYE TO LOVE AGAIN	Maxi Priest	10/Virgin TEN(X) 238 (E)
33	27	13	ROSES ARE RED	Mac Band Featuring McCampbell Bros	MCA MCA(T) 1264 (F)
34	NEW		GITTIN' FUNKY	Kid 'n' Play	Cooltempo/Chrysalis COOL(X) 168 (C)
35	23	5	JUST GOT PAID	Johnny Kemp	CBS 6514707 (12"—6514706) (C)
36	NEW		INDESTRUCTIBLE	Four Tops	Arista 111717 (12 — 611717) (BMG)
37	36	9	REACH OUT I'LL BE THERE '88 REMIX	Four Tops	Motown ZB 41943 (12 —ZT 41944) (BMG)
38	32	2	WATCHING YOU	Loose Ends	Virgin VS(T) 1101 (E)
39	47	2	IN THE NAME OF LOVE	Swan Lake	Bad Boy — (BAD 703) (Import)
40	38	2	SAVE A LITTLE BIT	Glen Goldsmith	RCA PB 42147 (12"—PT 42148) (BMG)
41	NEW		IF IT ISN'T LOVE	New Edition	MCA MCA(T) 1269 (F)
42	29	8	SO MANY WAYS	Dennis Malcolm	Charm —CR(T)19 (JS)
43	37	5	COMING BACK FOR MORE	Jellybean/Richard Darbyshire	Chrysalis JEL(X)4 (C)
44	33	3	POPCORN '88 (WOODSTOCK MIX)	T.I.C.	Arista TICK 1(T) (BMG)
45	44	3	NOT AS HAPPY	Freddie McGregor/Cynthia Schloss	Greensleeves —(GRED 226) (BMG/JS)
46	NEW		FEEL FREE	Soul II Soul feat. Do'reen	10/Virgin TEN(T) 239 (E)
47	43	7	PUMP UP LONDON	Mr. Lee	Breakout/A&M USA(T) 639 (F)
48	39	7	I'VE GOT A FEELING	Deluxe	Dance Yard/Unyque UNQ 3(T) (SP)
49	41	2	I'M STILL NO. 1	Boogie Down Productions	Jive—(JIVET 179) (BMG)
50	NEW		NO WAY NO BETTER THAN	Admiral Bailey	Live And Love — (LLD 81) (JS/P)



## TOP 10 ALBUMS

1	4	CONSCIENCE	Womack & Womack	4th+B'way/Island BRLP519/BRCA519 (F)
2	3	TWICE THE LOVE	George Benson	Warner Bros WX160/WX160C (W)
3	1	SO GOOD	Mica Paris	4th + B'Way/Island BRLP 525/BRCA 525 (F)
4	2	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3/HFC3 (P)
5	6	RAP TRAX	Various	Stylus SMR859/SMC859 (STY)
6	7	THE HOUSE SOUND OF LONDON VOL 4	Various	ffrr/London FFRDP4/FFRDCA (F)
7	5	BAD	Michael Jackson	Epic 4502901/4502904 (C)
8	NEW	ROCKS THE HOUSE!	Jellybean	Chrysalis CJB1/ZCJB1 (C)
9	10	A SALT WITH A DEADLY PEPA	Salt 'n' Pepa	ffrr/London FFRP 3/FFRMC 3 (F)
10	9	HOUSE HALLUCINATES (PUMP UP LONDON)	Various	A&M HSEA9002/HSEC9002 (F)

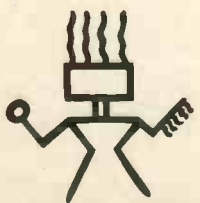
## TOP 10 BUBBLERS

1	HOOKED ON YOU	Trevor Hartley	Massive—(MASS001) (JS)
2	GET OUT OF MY HOUSE	Sound Assassins	Cooltempo/Chrysalis COOL(X)173 (C)
3	MUSIC LOVER	Shaba Ranks	Live And Love—(LLD83) (JS/P)
4	AM I LOSING YOU	Cynthia Schloss	Charm—(CRT22) (JS)
5	HOLLE HOLLE (INDIAN ACID TRIP)	Deepak & Khan	Circa/Virgin YR(T)16 (E)
6	THEME FROM STARKY & HUTCH	James Taylor Quartet	Urban/Polydor URB(X)24 (F)
7	THERE'S A BRAND NEW WORLD	Five Star	Tent/RCA PB42235 (12"-PT42236) (BMG)
8	SAFE IN THE ARMS OF LOVE	Shooting Party	Lisson DOLE(Q)9 (A)
9	YOU TOLD ME THAT	Gap Band	Total Experience/Westside TOTE(X)1 (A)
10	I WANNA GET NEXT TO YOU	Rose Royce	MCA MCA(T)1274 (F)

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TOP 75 SINGLES

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Main chart table with columns: This Week, Last Week, Wks on Chart, Title, Artists (Producers), Publishers, Label, 7" (12") Number (Distributor)

TITLES A-Z (WRITERS)

Table listing song titles and their writers, including entries like Acid Man (Richards), Always There For You (Sweet), etc.

THE NEXT 25

Table listing upcoming songs and their writers, including entries like SHIP OF FOOLS (Eggspress/Akmal), SIGNED, SEALED, DELIVERED, etc.

Errol Brown Maya Limited Edition 7" In Gatefold Sleeve Extended 12" Features The Classic 'Brother Louie' (88 Revisited)

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Continuation of the main chart table, starting from entry 38: SOMEWHERE DOWN THE CRAZY RIVER.

TOP 100 ALBUMS

Table of Top 100 Albums for 1988, including entries like Kylie, Rank, Hot City Nights, and others with their respective chart positions and labels.

MASTERFILE CONTAINING EVERY SINGLE, ALBUM, POPULAR CD AND MUSIC VIDEO RELEASED FROM JANUARY TO AUGUST THIS YEAR PLUS ...

ARTISTS' A-Z

Alphabetical list of artists and their chart positions, including A-Ha, All About Eve, and others.

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets...

KEY TO CHART This Week Last Week Weeks On Chart

Table with columns for Title, Artist (Producer), Label LP No. (Distributor), and C. Cassette No./Compact Disc No.

Statistics for the week: New Chart Entries (6), Panel Sales Percentage (3%), This Week (177), Year To Date (177).

... ALBUM TRACKS CLASSICAL RELEASES AND THE COMPLETE LISTING OF SINGLES AND ALBUMS CHART ENTRIES FOR 1988

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Continuation of the Top 100 Albums list, including entries like Answers to Nothing, UB40, Thriller, and others.



PILLOW TALK: Pillow Fights Back

# Pillows and prayers

by Selina Webb

PILLOW FIGHTS Back claim they are named as "a reaction against the many Motown and Seventies songs where it was regarded as acceptable to beat your pillow up, make love to it and generally abuse it". That aside, the band adopt a professional approach to the record industry and have written a clutch of commercial pop songs which seem ripe for daytime radio.

PFB are four classically-trained musicians who, deciding to take a more commercial route to musical success, joined forces with vocalist Stuart Glanville in 1985. The band earned recognition a year later when winning a Hippodrome talent contest which resulted in an appearance on ITV's *The Bizz* programme. Fending off a succession of "awful" deals, they concentrated on developing their material and attracted interest from David Massey at Domino Directions.

"He liked the songs a lot but was becoming increasingly committed to working in the US," explains Glanville. "He introduced us to Peter Reichardt, then head of Warner/Chappell Music, who instantly took to what we were doing."

A publishing deal was signed with Domino Directions through Warner/Chappell music, and the quintet have been building on the credibility they say the deal afforded them. Support slots with Roachford and Louise Goffin have followed and the band have a headline slot at the Fulham Greyhound lined up for September 14. "We're at our best live," they state unanimously.

Now Pillow Fights Back are looking forward to signing a major deal, if only to get their strongest track, *One Of These Days*, out on vinyl.

"We are absolutely convinced it will be a hit," states guitarist Tim Hall. "We know we are not Sique Sique Sputnik and couldn't work with anyone particularly interested in offbeat or very new things — but we do write strong songs."



RICHARD JOBSON: the media's the message

# Poetry in motion

by David Giles

EVER SINCE the demise last year of the *Armoury Show*, the name Richard Jobson has been associated more closely with the Arts media than with the music industry. All that may change soon, since the former *Skids* frontman has just released a new single *Bad Man* on EMI, with an LP of the same name due out next month.

*Bad Man* the single is a comfortable mixture of Jobson's anthemic songwriting style with a definite soul feel, complete with bluesy female backing vocalists. It is, as Jobbers explains, a cautionary tale about Edinburgh, "about how the American fleet came in after manoeuvres on the north coast of Scotland, and six months later there was an epidemic of heroin, followed by AIDS."

Jobson has, right from the later *Skids* period, dabbled in creative arts other than music — drama, and more especially, poetry, for which he has attracted more than his fair share of derision from certain areas of the press. These days, he restricts his poetic performances to "one a month", although he is working on a new work, *Miracle In The Gorbals* — a "detective thriller". More recently he has been spotted on *Radio Four* (*Loose Ends*), and *TV, 01 For London* and Scottish Arts magazine *The Garden Party*. Was it his ambition to end up in the media?

"I think I sort of stumbled into it. When the *Armoury Show* finished, instead of doing nothing, which I hate, I went further and further into that field, and I'm really in there now. I've opened a lot of doors for myself, and I ain't gonna close them now!"

# Prince of Wailers

by Adam Isaacs

IT HAS been said that Bunny Wailer, aka Neville Livingstone was the John Lennon of the Wailers. Certainly he is a striking though pensive figure as he sits in his publicist's office, an embossed metal lion on his forehead, dreadlocks spilling over his military fatigues.

It's been 16 years since Bunny has been in England and during his absence he has gained a reputation as a near recluse, from time to time putting out records on his Solomonian label but very rarely venturing onto the stage. Small wonder, perhaps, considering the assassination attempt on former Wailer Bob Marley and the violent and tragic death of Peter Tosh. Now, Bunny has a new album in the can, plans for a world tour and a maze of unpaid royalties to sort out, mostly from former Wailers recordings.

"Everything is wrong about those old products", he intones calmly. "Even the credits are wrong. We want what is due to us. All those Jamaican labels like Beverlys and Coxson are still selling and selling more than ever, but we're not collecting royalties. We don't want to penalise anybody, but we're having to put injunctions out just so we can all come to the table and sort this out."

Meanwhile, *Blackheart Man*, recorded by Bunny for Island records some years ago is still selling and is regarded as a classic album. His new LP *Liberation* retains a roots reggae feel, abetted by new technology.

"We've been shopping around for a deal and we've been talking to Solar Records," says Bunny. "We're confident things will happen. *Liberation* is a self-production but it was mixed by Karl Pitterson (a veteran of the reggae scene. We recorded it at Dynamic, which is a modern studio, and I think Karl has done a good job." Sly and Robbie are amongst those working on *Liberation*, with Cat Coore from *Third World* and the *Roots Radics* band. *Liberation* is a work of quality representing a creative peak for Bunny Wailer.

# Sneetch to his own

by Dave Cavanagh

THE SNEETCHES have been delighting hip audiences in their native San Francisco for a couple of years with their soft-shoe guitar pop. Now they have an album, *Lights Out: With The Sneetches*, released over here by the Birmingham indie label Kaleidoscope Sound.

The San Francisco-Birmingham link was established after Kaleidoscope boss Joe Foster was so impressed by a Sneetches demo that he decided to release it as an LP. Now the Sneetches have another album nearing completion, and the band's Mike Levy contrasts the British enthusiasm with American rec-



THE SNEETCHES: Sneetch beat captures Brum

ord companies' lack of it! "No-one was interested in our album", he says. "They were convinced it wouldn't sell."

So the group were faced with the ludicrous situation of receiving strongly positive reactions in British and European magazines — they have a cult following in Germany — without being able to get a deal in San Francisco. They finally signed with Alias, a small, ambitious local label ("they actually own an office, which you gotta admit is a step in the right direction") and now things are starting to go right.

In other words, Mike and his fellow Sneetches Matt and Daniel can relax and concentrate on the music. Impressed by Brian Wilson and presumably not a little influenced by the favourable weather conditions, they are becoming more and more ambitious.

"It's great to be in The Sneetches right now. We're trying to put across something really emotional in the sound. Like when you listen to *Pet Sounds* you know what the guy is feeling. You know? Like that."

# Natural products

by Dave Laing

"TO ME the biggest challenge is to break new people". In London to work with *Then Jerico*, producer Rick Nowels is talking about his latest protege, Greg Alexander, a 17 year old writer and singer from Detroit.

Nowels is best known here for his work with *Belinda Carlisle*, whose *World Without You* is charting, but his first big break came when he wrote and produced for *Stevie Nicks*. Growing up in Northern California, he had known Nicks as a child, "though she was six or seven years older than me". After studying music at college, Nowels found work in Los Angeles and New York writing for films and the theatre, with Marty Balin, Joan Jett and John Waite recording his songs.

After pitching a song to Nicks he swiftly found himself co-writing with her and then became producer for part of the *Wild Heart* album. He next was interviewed by ex-*Go-Go* *Carlisle* and got the job of producer on her first solo project. The strong melodic rock sound of the *Heaven* album was, says Nowels, largely inspired by the *Phil Spector* girl-group sound of the Sixties. "The powerful sound of *The Crystals* and *Shangri Las* was larger than life" according to Nowels. "I wanted to create a modern version of those song values of the Sixties."

Managed by Lippman-Kahane whose stable includes producers

Peter Wolf and Ron Nevison as well as *George Michael*, Nowels has begun preparations for the next *Belinda Carlisle* album, due to be recorded in January. In the meantime he has been with *Then Jerico* at *Hook End* and at *Westside* and *Abbey Road* in London where he supervised a string orchestra led by *Paul Buckmaster*, "one of my heroes since I heard his work with *Elton John*".

# Jump!

by Jerry Smith

AFTER THEIR striking debut single, *Sometimes In Vain*, with shimmering guitars and subtle melodies, *The Parachute Men* have an equally fine debut album, *The Innocents*.

With well crafted songs offset by brittle but insidious hooks and the ever-present sharp, sparkling guitars they are resurrecting the long forgotten art of classic, British pop. Obvious reference points are the *Kinks* and the *Pretenders* but, not surprisingly, the band dismiss that, "It's certainly not deliberate at all" comments singer *Fiona*, whilst guitarist *Steve Gregg* insists "It's not an influence."

It's not novel for women to front rock bands, but many newcomers, such as the vivacious *Fiona*, still have to suffer comparisons with their predecessors. *Fiona* shrugs this aside: "I'm not influenced by other women at all." She continues: "It's not just bands but different areas of music that interest us. We love country & western, particularly classic stuff like *Hank Williams* and such like."

This is not immediately obvious on the album, though, where thundering epics like *Are You Glad You Came?*, which they recorded live in the studio, and mesmerising ballads of the calibre of *Maybe If I'd Said* stand quite happily side by side.

The last question just has to be whether any of them have actually ever parachuted? "You must be joking," laughs *Fiona*. "I'm certainly not obsessed with the sky at all. I've got my feet firmly on the ground."



PARACHUTE MEN: Sixties skydiving

# Human values

MIDWAY THROUGH the **Human Rights Now** concert at **Wembley Stadium** came a series of short videos on the lack of human rights in many countries. While these more than anything else captured the spirit of the Amnesty campaign, there were a number of particularly poignant songs during the event that further emphasised the problems.

The five stars of the show began by joining together to sing Marley's **Stand Up For Your Rights**. Senegalese singer **Yousou N'Dour** remained on stage to warm up the crowd with some colourful rhythms and exuberant dancing.

**Peter Gabriel** spoke between songs of the Amnesty cause but made more impact with his song **Biko** — a softer version than usual that hushed the fans. Although his set suffered from poor sound, the crowd's enthusiasm carried songs like **Sledgehammer** and **In Your Eyes**.

One of the biggest cheers of the day was for **Tracy Chapman** whose voice and guitar took complete control of the vast stadium. On **Fast Car**, the crowd sang the chorus and even on new songs like the apt **Freedom Now** she couldn't do a thing wrong. A folk hero may seem an old-fashioned phrase but in Tracy Chapman's case it could not be more appropriate.

**Sting** provided one of the most impressive sets, full of variety, mood and competent musicianship. Sadly, the time between the opener **King Of Pain** and the last song **Bring On The Night** was all too short.

**Bruce Springsteen**'s set also suffered from poor sound but provided a rousing rock and roll finale to the event. There was only one track from **The Tunnel Of Love** album with Springsteen preferring hits like **Born In The USA**, **The River** and **Born To Run**.

If the commitment to the cause remains as solid for the rest of the Amnesty tour, the message will cover a lot of mileage — and hopefully reach its goal.

NICK ROBINSON

# What's the word...?

IN HIS first British show for over a year, **Gil Scott Heron** inspired the loudest applause of the summer from a jam-packed **Town & Country Club**. Not bad for an artist currently without a record deal, having been released by Arista after his last vinyl offering in 1984.

Decked out in the most unstar like stage apparel imaginable (scruffy jeans, denim jacket and baseball cap) Gil began the performance alone, mixing informal humorous monologue with poetic recitation which almost took the form of unaccompanied rapping.

For the remainder of the show, Gil had to compete with his splen-

did backing band **Amere Facade**, who matched his powerful polemic with unrestrained instrumental virtuosity. For over 90 minutes we were treated to a selection of what amounts to over 10 years' work, ranging from the 1974 classic **Johannesburg** to the epic soul ballad **Winter In America** to the funkier groove of **The Bottle**.

Stylistically, **Amere Facade** thrive on the contrast between the rampant funk bass of Robert Gordon and the more subtle jazz rhythms of drummer Larry K McDonald. There was even an excursion into reggae during one number. Gil spent most of the time at the keyboard, so unfortunately we did not get the chance to witness his skill as a flautist.

With his wit and verbal artillery as sharp as ever, Gil deserved every clap of the audience's thunderous demand for an encore.

DAVID GILES

# Bottled out

THE ORGANISERS of **Reading Rock Festival** blamed faulty weather forecasts for the low attendance this year and with the line-up looking fairly consistent on each day it was certainly surprising to see fewer fans than usual.

Many were still arriving as **The Godfathers** lunged into their driving R&B set that closed with a cursory **Anarchy In The UK**. They were followed by **Fields Of The Nephilim** who seem to have moved on from sounding like **The Sisters Of Mercy** and settled for **The Mission** without the pomp.

A constant, furious set from die-hard punks **The Ramones** cleared the way for **Iggy Pop**'s nice 'n' sleazy performance. Newer tracks like **Cold Metal** and **Real Wild Child** blended well with earlier garage punk classics like **The Passenger** and **Wanna Be Your Dog** and the frenetic movements of his small, elasticated body had most of the audience captivated.

On Saturday, some of the fans showed their disapproval of a somewhat mediocre soft-rock bill by pelting the main acts with plastic bottles. Earlier, **Runrig** had tried admirably to put some life back into the hungover crowd with their Scots folk rock but by the time **Bonnie Tyler** began her set, certain fans were having none of it. She lived to tell the tale, **Meatloaf** survived for about half an hour before receiving an unwanted nosejob and **Starship** succeeded by lulling the mischievous ones to sleep.

Sunday proved more worthwhile with both **John Otway** and soul man **Roachford** putting on spirited performances worthy of their encores. American beat rockers **The Smithereens** managed to raise a few smiles with a stirring set and an hilarious medley mixing **The Who** and **Michael Jackson** songs.

Sadly, **Deacon Blue** retired after just one song — before the bottles got too bad. But **Hothouse Flowers** managed to win the crowd's favour with a melodic, if a little overdrawn, set of their Irish songs from the heart. That left the multi-talented **Squeeze** to end the festival on one of its few rousing notes with an entertaining greatest hits set that included some superb vocal harmonies and a welcome dose of humour.

NICK ROBINSON



VARYING FORTUNES: thumbs up for Bruce and Tracy, but only Iggy survives Reading, as Bonnie Tyler and others find themselves the wrong side of the bottles

1	1	SWEET CHILD O'MINE, Guns 'N' Roses	Geffen
2	2	SIMPLY IRRESISTIBLE, Robert Palmer	Manhattan/EMI
3	3	PERFECT WORLD, Huey Lewis & The News	Chrysalis
4*	9	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
5*	7	I'LL ALWAYS LOVE YOU, Taylor Dayne	Arista
6	5	WHEN IT'S LOVE, Van Halen	Warner Brothers
7	8	IF IT ISN'T LOVE, New Edition	MCA
8*	10	NOBODY'S FOOL, Kenny Loggins	Col/CBS
9*	16	LOVE BITES, Def Leppard	Mercury
10*	13	IT WOULD TAKE A STRONG STRONG MAN, Rick Astley	RCA
11*	14	ONE GOOD WOMAN, Peter Cetera	Full Moon
12	11	ANOTHER PART OF ME, Michael Jackson	Epic
13	4	MONKEY, George Michael	Col/CBS
14*	17	I HATE MYSELF FOR LOVING YOU, Joan Jett & The Blackhearts	Blackheart
15*	18	DON'T BE CRUEL, Cheap Trick	Epic
16	6	FAST CAR, Tracy Chapman	Elektra
17*	19	A NIGHTMARE ON MY STREET, Dj Jazzy Jeff	Jive
18*	21	PLEASE DON'T GO GIRL, New Kids On The Block	Col/CBS
19*	28	RED, RED WINE, UB40	A&M
20*	23	DON'T BE CRUEL, Bobby Brown	MCA
21*	25	FALLEN ANGEL, Poison	Enigma
22*	26	WHAT'S ON YOUR MIND (PURE ENERGY), Information Society	Tommy Boy
23	15	I DON'T WANNA LIVE WITHOUT YOUR LOVE, Chicago	Reprise
24	12	I DON'T WANNA GO ON WITH YOU LIKE THAT, Elton John	MCA
25	20	HERE WITH ME, REO Speedwagaon	Epic
26*	30	STAYING TOGETHER, Debbie Gibson	Atlantic
27*	36	DON'T YOU KNOW WHAT THE NIGHT CAN DO?, Steve Winwood	Virgin
28*	37	TRUE LOVE, Glenn Frey	MCA
29*	34	WHAT YOU SEE IS WHAT YOU GET, Brenda K Starr	MCA
30*	35	FOREVER YOUNG, Rod Stewart	Warner Brothers
31*	—	GROOVY KIND OF LOVE, Phil Collins	Atlantic
32*	38	CHAINS OF LOVE, Erasure	Sire
33*	—	NEVER TEAR US APART, INXS	Atlantic
34	22	ALL FIRED UP, Pat Benatar	Chrysalis
35	27	HANDS TO HEAVEN, Breathe	A&M
36*	—	WILD, WILD WEST, The Escape Club	Atlantic
37	31	1-2-3-, Gloria Estefan & Miami Sound Machine	Epic
38	24	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
39	29	ROLL WITH IT, Steve Winwood	Virgin
40*	—	THE LOCO-MOTION, Kylie Minogue	Geffen

# ALBUMS

1	1	HYSTERIA, Def Leppard	Mercury
2	2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3	3	TRACY CHAPMAN, Tracy Chapman	Elektra
4	4	ROLL WITH IT, Steve Winwood	Virgin
5	5	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
6	6	FAITH, George Michael	Columbia
7	7	OU812, Van Halen	Warner Brothers
8	9	OPEN UP AND SAY... AHH! Poison	Enigma
9	8	RICHARD MARX, Richard Marx	EMI-Manhattan
10	10	LONG COLD WINTER, Cinderella	Mercury
11	11	SMALL WORLD, Huey Lewis & The News	Chrysalis
12*	16	COCKTAIL, Original Soundtrack	Elektra
13*	14	HEAVY NOVA, Robert Palmer	EMI-Manhattan
14	12	DIRTY DANCING, Original Soundtrack	RCA
15*	15	KICK, INXS	Atlantic
16	13	LET IT LOOSE, Gloria Estefan	Epic
17*	17	LAP OF LUXURY, Cheap Trick	Epic
18	19	HEART BREAK, New Edition	MCA
19	18	REG STRIKES BACK, Elton John	MCA
20*	32	SIMPLE PLEASURES, Bobby McFerrin	Manhattan/EMI
21*	23	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
22*	26	DON'T BE CRUEL, Bobby Brown	MCA
23	20	IN EFFECT MODE, Al B. Sure!	Warner Brothers
24*	25	OUT OF THE BLUE, Debbie Gibson	Atlantic
25	22	FOLLOW THE LEADER, Eric B & Rakim	Uni
26	27	STRONGER THAN PRIDE, Sade	Epic
27	21	THE HARDLINE ACCORDING TO..., Terence Trent D'Arby	Columbia
28*	28	WIDE AWAKE IN DREAMLAND, Pat Benatar	Chrysalis
29*	33	OUT OF THIS WORLD, Europe	Epic
30*	30	OUT OF ORDER, Rod Stewart	Warner Brothers
31*	31	DIESEL AND DUST, Midnight Oil	Columbia
32	24	MORE DIRTY DANCING, Soundtrack	RCA
33	29	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
34*	38	UP YOUR ALLEY, Joan Jett & The Blackhearts	CBS Associated
35	34	PERMANENT VACATION, Aerosmith	Geffen
36	35	SAVAGE AMUSEMENT, Scorpions	Mercury
37*	40	DON'T BE AFRAID OF THE DARK, The Robert Cray Band	Hightone
38	37	OLD 8 x 10, Randy Travis	Warner Brothers
39*	39	A SALT WITH A DEADLY PEPA, Salt-N-Pepa	Next Plate
40	36	BAD, Michael Jackson	Epic

Charts courtesy Billboard, September 17, 1988 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

# TOP 75 SINGLES



## MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

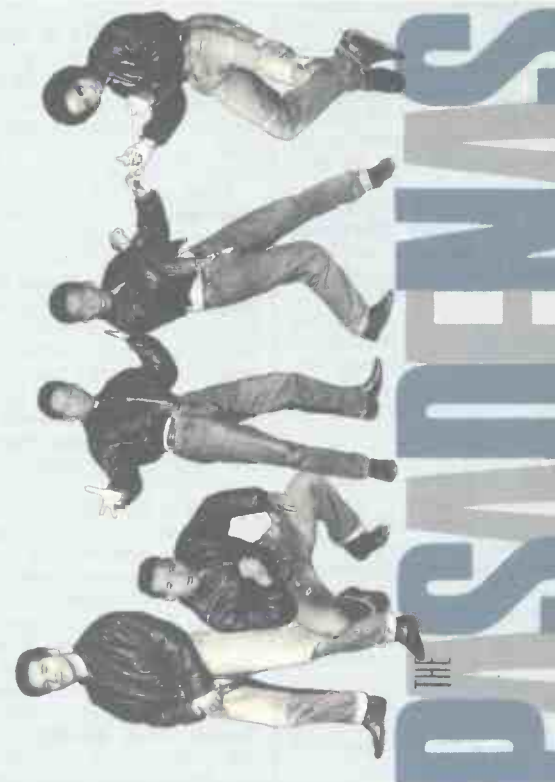
<b>No 1</b>	<b>A GROOVY KIND OF LOVE</b> Phil Collins	Virgin VS(T) 1117 (E)
<b>2</b>	<b>HE AIN'T HEAVY, HE'S MY BROTHER</b> The Hollies	EMI (12)EM 74 (E)
<b>3</b>	<b>TEARDROPS</b> Womack & Womack	4th + B'way/Island (12)BRW 101 (F)
<b>4</b>	<b>I QUIT</b> Bros	CBS ATOM(T) 5 (C)
<b>5</b>	<b>THE HARDER I TRY</b> Brother Beyond	Parlophone (12)R 6184 (E)
<b>6</b>	<b>LOVELY DAY (Sunshine Mix)</b> Bill Withers	CBS 653001 7 (12'-653001 6) (C)
<b>7</b>	<b>THE ONLY WAY IS UP</b> Yazz & The Plastic Population	Big Life BLR 4(T) (U/RT)
<b>8</b>	<b>THE RACE</b> Yello	Mercury/Phonogram YELLO 1(12) (F)
<b>9</b>	<b>MEGABLAST/DON'T MAKE ME WAIT</b> Bomb The Bass	Rhythm King DOOD(12) 2 (U/RT)
<b>10</b>	<b>ANYTHING FOR YOU</b> Gloria Estefan & Miami Sound Machine	Epic 6516737 (12'-6516736) (C)
<b>11</b>	<b>MY LOVE</b> Julio Iglesias featuring Stevie Wonder	CBS JULIO(T) 2 (C)
<b>12</b>	<b>RUSH HOUR</b> Jane Wiedlin	Manhattan/EMI (12)MT 36 (E)
<b>13</b>	<b>NOTHING CAN DIVIDE US</b> Jason Donovan	PWL PWL(T) 17 (P)
<b>14</b>	<b>I'M GONNA BE</b> The Proclaimers	Chrysalis CLAIM(X) 2 (C)
<b>15</b>	<b>ANOTHER PART OF ME</b> Michael Jackson	Epic 652844 7 (12'-652844 6) (C)
<b>16</b>	<b>HANDS TO HEAVEN</b> Breathe	Siren/Virgin SRN(T) 68 (E)
<b>17</b>	<b>EASY</b> Commodores	Motown ZB 41793 (12'-ZT 41794) (BMG)
<b>18</b>	<b>THE LOCO-MOTION</b> Kylie Minogue	PWL PWL(T) 14 (P)
<b>19</b>	<b>TOUCHY!</b> A-Ha	Warner Brothers W 7749(T) (W)



Records to be featured on this week's Top of the Pops

<b>53</b>	<b>IN THE NAME OF LOVE</b> Todd Terry	Champion CHAMP(12) 86 (BMG)
<b>54</b>	<b>HEY JUDE</b> The Beatles	Apple (12)R 5722 (E)
<b>55</b>	<b>GITTIN' FUNKY</b> Kid 'N' Play	Cooltempo/Chrysalis COOL(X) 168 (C)
<b>56</b>	<b>HEART OF GLASS</b> The Associates	WEA YZ 310(T) (W)
<b>57</b>	<b>YE KE YE KE</b> Mory Kanté	London LON(X) 171 (F)
<b>58</b>	<b>REACH OUT, I'LL BE THERE (88 Remix)</b> The Four Tops	Motown ZB 41943 (12'-ZT 41944) (BMG)
<b>59</b>	<b>ACID MAN</b> Jolly Roger	10/Virgin TEN(X) 236 (E)
<b>60</b>	<b>OOCHY KOOCHY (F.U. BABY YEAH YEAH)</b> Baby Ford	Rhythm King 7BFORD 1 (12'-BFORD 1) (U/RT)
<b>61</b>	<b>THERE'S A BRAND NEW WORLD</b> Five Star	Ten/RCA PB 42235 (12'-PT 42236) (BMG)
<b>62</b>	<b>THE EVIL THAT MEN DO</b> Iron Maiden	EMI (12)EM 64 (E)
<b>63</b>	<b>INDESTRUCTIBLE</b> Four Tops feat. Smokey Robinson	Arista 111717 (12'-611717) (BMG)
<b>64</b>	<b>FEEL FREE</b> Soul II Soul feat. Do'reen	10/Virgin TEN(X) 239 (E)
<b>65</b>	<b>BIRTHDAY</b> The Sugarcubes	One Little Indian 7TP 11 (12'-12TP 11) (U/NM)
<b>66</b>	<b>HARVESTER OF SORROW</b> Metallica	Vertigo/Phonogram - (METAL 212) (F)
<b>67</b>	<b>YOU'RE MY WORLD</b> Nick Heyward	Warner Brothers W 7758(T) (W)
<b>68</b>	<b>HUSTLE! (TO THE MUSIC...)</b> The Funky Worm	FON/WEA FON 15(T) (W)
<b>69</b>	<b>DON'T BE CRUEL</b> Bobby Brown	MCA MCA(T) 1268 (F)
<b>70</b>	<b>SUPERSTITIOUS</b> Europe	Epic EUR(T) 3 (E)
<b>71</b>	<b>PUSH IT/TRAMP</b> Salt 'n' Pepa	Champion CHAMP (12)51.ftrr/London EFRR(X) 2 (BMG/F)
<b>72</b>	<b>WHEN IT'S LOVE</b>	

Buy your ticket  
and get on board....



<b>20</b>	<b>BIG FUN</b> Inner City feat. Kevin Saunderson	10/Virgin TEN(X) 240 (E)
<b>21</b>	<b>HEAVEN IN MY HANDS</b> Level 42	Polydor PO 14 (12-PZ 14) (F)
<b>22</b>	<b>SHAKE YOUR THANG (IT'S YOUR THING)</b> Salf 'N' Pepa feat. EU	ZOP Hrr/London FFR(X) 11 (F) <i>3/27/28/29</i>
<b>23</b>	<b>EVERY GIRL AND BOY</b> Spagna	CBS SPAG(T) 1 (C)
<b>24</b>	<b>I NEED YOU</b> B.V.S.M.P	Debut/Passion DEBT(X) 3044 (A)
<b>25</b>	<b>STOP THIS CRAZY THING</b> Coldcut feat. Junior Reid	ZOP Ahead Of Our Time/Big Life CCUT 4(T) (V/RT) <i>3/27/28/29</i>
<b>26</b>	<b>TEARS RUN RINGS</b> Marc Almond	Parlophone (12)R 6186 (E)
<b>27</b>	<b>HE AIN'T HEAVY, HE'S MY BROTHER</b> Bill Medley	Scott Bros PO 10 (12-PZ 10) (F)
<b>28</b>	<b>MAKE ME LAUGH</b> Anthrax	Island (12)IS 379 (F)
<b>29</b>	<b>RIDING ON A TRAIN</b> The Pasadenas	ZOP CBS PASA(T) 2 (C)
<b>30</b>	<b>SWEET CHILD O' MINE</b> Guns N' Roses	Geffen GEF 43(T) (W)
<b>31</b>	<b>FIND MY LOVE</b> Fairground Attraction	RCA PB 4.2079 (12-PT 4.2080) (BMG)
<b>32</b>	<b>GOOD TRADITION</b> Tanita Tikaram	WEA YZ 196(T) (W)
<b>33</b>	<b>WHERE DID I GO WRONG</b> UB40	DEP International DEP 30(12) (E)



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7" 3 Track 12" 4 Track CD  
Limited Edition 7" Poster Bag

PASA 2/T2/CD PASA 2/ PASA Q2  
Produced by Pete Wingfield  
**CBS**

<b>34</b>	<b>YOU CAME</b> Kim Wilde	MCA KIM(T) 8 (F)
<b>35</b>	<b>RUNNING ALL OVER THE WORLD</b> Status Quo	Vertigo/Phonogram QUAD 1(12) (F)
<b>36</b>	<b>WAY BEHIND ME</b> The Primitives	Loxy/RCA PB 42209 (12-PT 42210) (BMG)
<b>37</b>	<b>REVOLUTION BABY</b> Transvision Vamp	MCA TV(T) 4 (F)
<b>38</b>	<b>SOMEWHERE DOWN THE CRAZY RIVER</b> Robbie Robertson	Geffen GEF 40(T) (W)
<b>39</b>	<b>WORLD WITHOUT YOU</b> Belinda Carlisle	Virgin VS(T) 1114 (E)
<b>40</b>	<b>STALEMATE</b> Mac Band	MCA MCA(T) 1271 (F)
<b>41</b>	<b>TURN ON THE NIGHT</b> Kiss	Vertigo/Phonogram KISS 9(12) (F)
<b>42</b>	<b>LONG AND LASTING LOVE</b> Glenn Medeiros	London LON(X) 202 (F)
<b>43</b>	<b>CAN YOU PARTY</b> Royal House	Champion CHAMP(12) 79 (BMG)
<b>44</b>	<b>SOLDIER OF LOVE</b> Danny Osmond	Virgin VS(T) 1094 (E)
<b>45</b>	<b>KING OF EMOTION</b> Big Country	Mercury/Phonogram BIGC 5(12) (F)
<b>46</b>	<b>I HATE MYSELF FOR LOVING YOU</b> Joan Jett & The Blackhearts	London LON(X) 195 (F)
<b>47</b>	<b>ON THE BEACH Summer '88</b> Chris Rea	WEA YZ 195(T) (W)
<b>48</b>	<b>RAW</b> Spandau Ballet	CBS SPANS(T) 3 (C)
<b>49</b>	<b>JUMP START</b> Natalie Cole	Manhattan/EMI (12)MT 50 (E)
<b>50</b>	<b>SUPERFLY GUY</b> S-Express	Rhythm King/Mute LEFT 28(T) (V/RT)
<b>51</b>	<b>EDGE OF A BROKEN HEART</b> Vixen	Manhattan/EMI (12)MT 48 (E)
<b>52</b>	<b>WAITING FOR THE GREAT LEAP FORWARDS</b> Billy Bragg	Ge! Discs GOD 23 (C)

<b>72</b>	<b>WHEN IT'S LOVE</b> Van Halen	Warner Brothers W 7816(T) (W)
<b>73</b>	<b>MARTHA'S HARBOUR</b> All About Eve	Mercury/Phonogram EVEN(X) 8 (F)
<b>74</b>	<b>I WANT YOUR LOVE</b> Transvision Vamp	MCA TV(T) 3 (F)
<b>75</b>	<b>HALLELUJAH MAN</b> Love And Money	Fontana/Phonogram MONEY 5(12) (F)

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# T W E L V E • I N C H

1	TEARDROPS	Womack & Womack
2	A GROOVY KIND OF LOVE	Phil Collins
3	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Boss
4	LOVELY DAY	Bill Withers
5	THE RACE YELLO	
6	HE AIN'T HEAVY, HE'S MY BROTHER	The Hollies
7	I QUIT BROS	
8	THE ONLY WAY IS UP	Yaz & The Plastic Population
9	BIG FUN	Inner City/Kevin Saunderson
10	THE HARDER I TRY	Brother Beyond
11	STOP THIS CRAZY THING	Coldcut featuring Junior Reid
12	NEW RIDING ON A TRAIN	The Pasadenas
13	ANOTHER PART OF ME	Michael Jackson
14	MAKE ME LAUGH	Anthrax
15	SHAKE YOUR THANG (IT'S YOUR THING)	Salt 'N' Pepa feat. EU
16	HEAVEN IN MY HANDS	Level 42
17	ANYTHING FOR YOU	Gloria Estefan & Miami Sound Machine
18	RUSH HOUR	Jane Wiedlin
19	I NEED YOU	B.V.S.M.P.
20	CAN YOU PARTY	Royal House
21	TEARS RUN RINGS	Marc Almond
22	SWEET CHILD O' MINE	Guns N' Roses
23	HANDS TO HEAVEN	Breathe
24	NOTHING CAN DIVIDE US	Jason Donovan
25	NEW REVOLUTION BABY	Transvision Vamp
26	NEW GITTIN' FUNKY	Kid 'N' Play
27	NEW ACID MAN	Jolly Roger
28	NEW EVERY GIRL AND BOY	Spagna
29	NEW COOCHY KOOCY	Baby Ford
30	NEW TOUCHY! A-Ho	
31	NEW MY LOVE	
32	NEW JULIO IGLESIAS	feat. Stevie Wonder
33	NEW I'M GONNA BE	The Proclaimers
34	NEW FEEL FREE	Soul II Soul feat. Do'leen
35	NEW HARVESTER OF SORROW	Meatloko
36	NEW THE LOCO-MOTION	Kyle Minogue
37	NEW STALEMATE	Mac Band
38	NEW HE AIN'T HEAVY, HE'S MY BROTHER	Bill Medley
39	NEW WORLD WITHOUT YOU	Belinda Carlisle

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IT'S YER BANK BREAK!  
...IT'S YER WE WANNA BREAK!

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**THE PROCLAIMERS:** Sunshine On Leith. Chrysalis CHR 1668. Unlike the wot-no-drums debut, album number two from the braw wee lookalikes is a big team effort. Fabulous guitar from Jerry Donahue and drums courtesy Dave Mattacks "fill out" the brothers' songs, which are just as passionate and even more canorous than of yore. Hits by the armful and definitely to be considered for in-store airplay. **DC**

**COCTEAU TWINS:** Blue Bell Knoll. 4AD CAD 807. Elizabeth Frazer's fluttering, soaring vocals return with Robin and Simon providing a whirling, shimmering kaleidoscope of sound as a backdrop. This has less of an ambient feel than the last album and sees the Twins drifting towards mainstream appeal whilst retaining their unique ethereal qualities. Definite crossover potential. **NR**

**THAT PETROL EMOTION:** End Of The Millennium Psychosis Blues. Virgin V2550. The Petrols get down to some wicked guitar funk picking up where Big Decision left off. Some of the tracks sound like formative ideas stretched over three minutes and Steve Mack's vocals are a little restrained at times but overall the uplifting grooves win the day and make an ebullient collection. **NR**



**HAROLD BUDD:** The White Arcades. Land LAND 03. The more gloriously seductive end of the ambient playground. As Budd (Eno Chem and Cocteau collaborator) moves in the same mysteriously melodic areas. The man stands revered in the chaps-without-voices category and should not be mistaken for new age, as this is serious composition of immense appeal. **DH**

**FIELDS OF THE NEPHILIM:** The Nephilim. SITUATION TWO SITU 22. The Nephilim have never won press acclaim for their "gothic cowboy" image but they've got a fanatical following, as proven by the recent top 30 hit of Moonchild, one of eight tracks on this, their second album. This shows a depth and maturity in the songwriting that many might never have believed — creating a moody Wild West backdrop in place of the Sisters-Of-Mercy-soundalike feel of old. This should be the start of something even bigger. **MA**



**JAIL MUSE JAWARA:** Soubinoor. WORLD CIRCUIT WCB 008 Distribution: Revolver/Cartel. The Mali-born Jawara is a master of the traditional Kora and the electric guitar and has recently drawn rapturous applause from this year's British and European tours. Jawara is also gifted with a light, ecstatic voice that carries this African music from the wonderful to the realms of the sublime. Watch out for his debut album reissued by Go! Discs too. An exceptional record. **MA**

**PATA NEGRA:** Blues de la Frontera. HANNIBAL HNBL 1309. Distribution: Rough Trade/Cartel. Going by



THE PROCLAIMERS: hits by the armful for the lookalikes

WOMAD's recent overwhelming success, more people than ever will be open to the mix of gypsy flamenco and blues roots of these two brothers from Seville in Spain. Influences range from Django Rheinart to Paco de Lucia to a relaxed Eric Clapton, as Rafael and Raimondo pick, strum and pluck like tiny angels. **MA**

**DIZRHYTHMIA.** Anilles AN (C) 8727. Producers: Jakko M. Jakszyk & Gavin Harrison. Island's experimental label lives up to its reputation with this collaboration between sessionmen Jakszyk and Harrison, famed bass player Danny Thompson and Indian percussionist Pandit Dinesh, plus a number of heavy friends including B J Cole and Peter Blegvad. Hardly a chart contender, but more music like this would improve the scene as we know it. **JT**

**THE PERFECT DISASTER:** Asylum Road. Fire Records FIRE LP 11. Distributed: Pinnacle. Low-key but excellent second album from sinister amoral provincials. More bubonic than bucolic, this band invoke much-respected so-called degenerates Lou Reed and Peter Perrett, but sound as though they could be built to last. Fire are becoming something of an indie force so keep a copy or two handy. **DC**

**JOHNNY MATHIS:** Once In A While. CBS 462875 1. Almost indelicately smooth set from ol' brown eyes. Thirty years in showbiz and he's not about to change just because everyone else has. A cover of Todd Rundgren's It Wouldn't Have Made Any Difference is typically glossy and indeed the whole album smacks of the influence of magic whiteboy diluted soul messiah Runt. **DC**

**EUROPE:** Out Of This World. Epic 462449 1. Could be Kansas, Whitesnake or the reformed Purple, but it's Europe, this time without a major film to help them. Will their exciting image (buttock-length blonde locks, leather trousers, etc) stand up on its own two platform boots? This cushie HM dilettante hears nothing new, but then what's that they say about familiarity? **DC**

**TANITA TIKARAM:** Ancient Heart. WEA WX210. As Tanita's husky tones glide in you know this one's going to sweep you away. And it does — effortlessly. Laidback and confident, there are some cracking songs here rich in melody and captivating in their sensitivity. An incredibly mature and unique album that's hard not to fall in love with. **NR**

**ANTHRAX:State Of Euphoria.** Island ILPS 9916. You can sense the fun they had making this one. Tight, wholesome riffs make a solid, well-produced set that out of the recent metal releases (Megadeth, Metallica etc) stands proud above the rest. Highlights include the thought-provoking Who Cares Wins, the instrumental 13 and a cover of Trust's Anti-Social. **NR**

**METALLICA: . . . And Justice For All.** Vertigo DERH 61. An extremely disappointing album from one of the leading HM/Thrash bands around. Since the excellent Master Of Puppets album, Metallica seem to have got themselves stuck in a rut and Justice is just one long grunging dirge. Only To Live Is To Die stands out but no doubt this double album will sell well regardless. **NR**

**MOEV Yeah: Whatever.** Nettwerk NET 003. Distribution: Red Rhino and the Cartel. Canadian electronic outfit who've developed their dancefloor strains into a more tempered sound. While never challenging for top supremacy, this is the kind of more commercial approach to beaty Euro/Balearic sounds that might just catch on with the title cut lifted as a single. **DEH**



**TALK TALK: Spirit Of Eden.** Parlophone PCSD 105. Two years after the glorious The Colour Of Spring, Talk Talk return with their most beautiful work yet. Music created out of attitude, instinct and emotion, its rich textures make each time you hear it an enlightening, fulfilling experience. It transcends musical barriers, hype and image and, like a painting, communicates on the purest level. **NR**

**VARIOUS ARTISTS: Urban Acid.** Urban. URB LP 15. Acid house will never be more invigorating than on this unavoidable collection compiled by DJ/journalist Damon Rochefort and partner Mike Morrison. All eight tracks beg strobe exposure, with ecstatic highlights in the shape of The Theme From P.O.P. by Perfectly Ordinary People and Charm's acid version of Lou Reed's Walk On The Wild Side. **SW**

**RECORD TAKERS:** Martin Aston, Dave Cavanagh, Dave E Henderson, Duncan Holland, Nick Robinson, John Tabler and Selina Webb

## R E V I E W S

Compiled by Phil Hardy

PICK OF the bunch this time round are welcome best of's from **Joe Tex**, **Peggy Lee** and **Edith Piaf**. The Very Best of Joe Tex (Charly, CDX 29), a 28-track double album, features both the witty dance songs (Show Me, Skinny Legs And All) that gave him great success in the Sixties and the more country inflected songs about the foibles of human nature (The Love You Save, Hold What you've Got and A Woman's Hands) on which his current high critical reputation rests. The result is genuinely The Very Best Of. Peggy Lee, The Best Of The Capitol Years (Capitol, EMS, 1294) is equally impressive. The 16 tracks encompass both Lee the finger snapping jazz singer (Fever) and Lee the breathy chanteuse (The Folks That Live On The Hill), and though the sleeve note by Alan Dell is cuddly rather than informative, his recommendation should ensure healthy sales. All that mars The 34-track double album 25 Anniversaire Piaf (EMI, EN 5008) is the absence of a sleeve note. Instead we get a picture spread and a brief commendation from Jean Cocteau. That said the selection, which ranges from 1937 to 1963 (and confirms that her best recordings were made in the Forties, 'La Vie En rose' and Fifties (Milord) is the best available of her work.

**Johanny Copeland** is the subject of **Hauston Roots** (Ace, CHD 238) whose Fifties and Sixties tracks (including a dynamite version of Rock Me Baby) are far superior to his recent offerings. **Pee Wee Crayton** has two albums on offer, both of which capitalise on his biggest hit, **Blues After Hours**. **Blues After Dark** (Charly, CRB 1186) collects together selections from his fine Fifties Vee Jay recordings and his lesser Sixties sides for Liberty, while **Blues After Hours** (Blue Moon, BMLP 1.060) sees him

backed by Johnny and Shuggie Otis in 1974. **Muddy Waters' Hoochie Coachie Man** (Epic, 4611861), is not the seminal Fifties recordings but it includes Mannish Boy, as featured in the Levi 501 commercial, and should do well. **Albert King's Truckload Of Lovin'** (Charly, CRB 1180) is similarly late, but still fine, material. Less strong is King Of The Zydeco (Ace, CHD 234), material recorded by **Clifton Chenier** in 1984. For more exciting is **Blues Around Midnight** (Ace, CH 235), "a random collection of blues recordings taken from the Bihari brothers' catalogue" to quote Ted Carroll's informative sleeve note.

"32 piquant portions of New Orleans R&B" boasts the cover of **Mr Hoo's Jambalaya** (Charly, CDX 26), a rip-roaring selection of tracks from Minit and other Jae Banashak labels. And it's just that, with the added bonus of comprising as nifty a selection of Allen Toussaint-associated tracks as you could hope to find. Less joyous but equally saucy is **Stax Sirens & Volt Vamps** (Stax SX 013), 15 tales of the travails of love. The stand out track of little known soulster Bobby Powell's A Fool For You (Charly, CRB 1185) is his seven-minute wailing version of The Glory Of Love. Far smoother is the **Delfonics' Symphonic Soul** (Charly, CRB 1184) which includes all their hits and confirms their mastery of soft soul balladry. More surprising is **The O'Jays' Reflections In Gold, 1973-1982** (Charly, CDX 28) which consists not of the hits but of 14 more ambitious album tracks, including the moving 10 minute opus Ship Ahoy. Its release coincides with the group's first UK tour for over five years. Less impressive is **The Best Of Gladys Knight & The Pips: The CBS Years, 1980-1985** (CBS 4624161). Best of the Blackbyrds, Vol 1 (BGP 1012) highlights the Walking In Rhythm era.

## FOLK & ROOTS ALBUMS

	TITLE, Artist	Label/Catalogue No (Distributor)
1 (1)	TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (W)
2 (2)	IRISH HEARTBEAT, Van Morrison & The Chieftains	Mercury MERH 124 (F)
3 (3)	AQABA, June Tabor	Topic 1275 449 (CON/CW/PROJ)
4 (23)	IN MY TRIBE, 10,000 Maniacs	Elektra EKT41 (W)
5 (4)	LIVE AND LET LIVE, Bobby King & Terry Evans	Special Delivery SPD 1016 (U/NM)
6 (13)	SORO, Salif Keita	Sterns Africa STERNS 1020 (STERNS)
7 (5)	LITTLE LOVE AFFAIRS, Nanci Griffith	MCA MCF 3413 (F)
8 (16)	THE FOREST IS CRYING, The Trio Bulgarka	Hannibal HNBL 1342 (CH)
9 (-)	BUENOS NOCHES FROM A . . . Dwight Yoakam	Reprise WX193 (W)
10 (9)	GET RHYTHM, Ry Cooder	Warner Bros WX121 (W)
11 (-)	IMMIGRES, Youssou N'Dour	Earthworks/Virgin EMV 10 (E)
12 (21)	THE ROAD TO ROUNDHAY PIER, The Rhythm Sisters	Red Rhino LP87 (I/R)
13 (6)	NO. 2 PATRICK STREET, Patrick Street	Green Linnet SIF 1008 (W)
14 (19)	ATLANTIC BRIDGE, Davy Spillane	Cooking Vinyl COOK 009 (U/NM)
15 (15)	RECENTLY, Joan Baez	Virgin/Goldcastle VGC1 (E)
16 (7)	DOWN IN THE GROOVE, Bob Dylan	CBS 460267-1 (C)
17 (30)	BLUE SKIES BLACK HEROES, Ralph McTell	Leola TPG/10 (SP)
18 (-)	SOUBINDOOR, Jali Musa Jawara	World Circuit WCB 008 (I/RE)
19 (8)	ALI FARKA TOURE, Ali Farka Toure	World Circuit WCB 007 (I/RE)
20 (28)	THE CUTTER AND THE CLAN, Runrig	Ridge/Chrysalis CHR1669 (C)
21 (20)	LIAM O'FLYNN, Liam O'Flynn	WEA Ireland LOF 1 (W)
22 (29)	HOT CAJUN RHYTHM . . . , Michael Doucet & Cajun Brew	Special Delivery SPD 1013 (U/NM)
23 (10)	PONTIAC, Lyle Lovett	MCA MCF 3389 (F)
24 (-)	A RICHER DUST, Blowzabella	Plant Life PLR 080 (I/RT)
25 (22)	LONE STAR STATE OF MIND, Nanci Griffith	MCA MCF 3364 (F)
26 (26)	THOKOZILE, Mahlatini & The Mahotella Queens	Earthworks/Virgin EMV6 (E)
27 (11)	HOT COOKIES, Various Artists	Cooking Vinyl GRILL 002 (U/NM)
28 (-)	SHADAY, Ota Haza	WEA WX198 (W)
29 (-)	AKWABA BEACH, Mory Kanté	Bordley/London 833119 (F)
30 (18)	NORTH AND SOUTH, Gerry Rafferty	London 828 089 02 (F)

The best selling folk and roots music LPs for August 1988, compiled by FOLK ROOTS magazine (0252-724638) from a national survey of specialist and general record dealers



**STOCK IT**

**THE WONDER STUFF:** It's Yer Money I'm After Baby (The Far Out Recording Company/Polydor GONE (X/CD) 5). Another scintillating and wondrous track from their invigoratingly superb debut LP, The Eight Legged Groove machine, and another blast of refreshingly spikey pop to propel these reluctant stars chartwards once more.

**WESTWORLD:** Everything Good Is Bad (RCA BOOMT). Westworld return with an expanded line-up and a riveting song built on a sinuous rhythm with a thoroughly captivating chorus and spiced up by meaty guitar which should start off their next phase on a high note.

**BLACK:** The Big One (A&M AM(Y) 468). After the enormous success of his first LP, Wonderful Life, Colin Vearncombe looks sure to continue in the same vein with this dramatic ballad, produced by long-time colleague Dave Dix, previewing his forthcoming second LP, Comedy.

**STOCK IT**

**CROWDED HOUSE:** Sister Madly (Capitol/EMI (12)CL 509). After their success in the US it has been a surprise that they have failed to break through here yet, but this track from their highly acclaimed Temple Of Low Men album is catchy and up-beat enough to do what their previously brilliant but ignored Better Be Home Soon failed to do.

**PET SHOP BOYS:** Domino Dancing (Parlophone/EMI (12)RS 6190). Tennant and Lowe churn out yet another single, their eleventh on Parlophone alone, recorded in Miami with producer Lewis Martinee, no doubt in search of the Miami Sound but it's just another Pet Shop Boys hit.

**STOCK IT**

**GAIL ANN DORSEY:** Wasted Country (WEA YZ 194(T)). A single that has been around a few weeks but is well worth some attention as this London based American delivers two superior slices of richly soulful pop that shows great potential.

**THE JAMES TAYLOR QUARTET:** The Theme From Starsky & Hutch (Urban/Polydor URB(X) 24). Previewing their imminent new album, the James Taylor Quartet whip up an irresistible jazz funk instrumental with the aid of the JB's Fred Wesley & Pee Wee Ellis plus acid rapper Galliano.

**STEVE FORBERT:** Running On Love (Geffen GEF 45(T)). Little Stevie Forbert returns after six years away due to legal problems with an LP, Streets Of This Town, and this track from it, featuring his compelling, gravelly vocals and



THE PLANET WILSON: Reds no more

dynamic acoustic sound, should do much to revive interest.

**THE PLANET WILSON:** Fly By Night (Records Of Achievement 12 PLAN 1) These former Red Guitars, having severed their connection with Virgin, issue their first independent release, and yet more acclaim is no doubt due for their intricate blending of Eastern and Western styles in their invigorating and truly individual sound.

**RED LORRY YELLOW LORRY:** Only Dreaming (Wide Awake) (Situation Two SIT 54(T)). Mean and moody stuff from the Lories as they deliver this atmospheric ballad complete with croaking vocal and pummeling bass line. Sure to keep their fans happy.

**BIG:** Looking For Heroes (Virgin VS(T) 1106). This Barnsley duo deliver an accomplished debut single with a sparse, simple but very effective, spacious pop sound in keeping with their name. Produced by Richard Gibbs and re-mixed by Bob Kraushaar, it could lead to bid things!

**STOCK IT**

**STETSASONIC:** Talkin' All That Jazz (Tommy Boy/Breakout/A&M USA(T) 640). Top New York rap crew issue this stompin' track



BLACK: Looking for the big one

from their In Full Gear album and its looping rhythm, warbling jazz samples and hard rap should prime the dancefloors in time for their upcoming UK shows.

**JESSE JOHNSON:** Every Shade Of Love (Breakout/A&M USA(T) 637). Minneapolis funkster and former guitarist with the seminal The Time outfit releases this re-mixed version of the title track from his latest LP which is an engaging medium paced song that should draw attention.

**MICHAEL COOPER:** To Prove My Love (King Jay/Warner Brothers W 8200(T)). Out of nowhere pops up this rather impressive soul track, taken from his Love Is Such A Funny Game, and with its quirky Cameo style vocals and punchy beat within a slick production it could surprise if given the right exposure.

**STOCK IT**

**PERFECT DAY:** Jane (London LON(X) 188). New West London quartet serve up a slice of perfect, squeaky clean light weight pop, produced by Christopher Neil and re-mixed by Ricki Wilde, full of burbling synths and hooks that are so catchy they become irritating. Pop fodder to keep your eye on.

**RICK KELLY:** Cry Baby (Blue Moves SBM 1). Highly competent and memorable soft rock number from this US session musician, whose credits stretch from Earth, Wind And Fire to The Jets, but ultimately fails as it falls between AOR and straight pop.

**ABDUL:** Making A Million (In My Corner Shop) (B.C. BBA 01T). Bizarre send up of Bhangra pop cited as the revenge of the Asian corner shop owner. An engagingly funk up track, heavy on the Eastern elements, that could well see Abdul laughing all the way to the bank!

TOP 40 SINGLES

1	1	TEARS RUN RINGS	Parlophone R6186 (E)
2	2	WAY BEHIND ME	RCA PB42209 (BMG)
3	6	BIRTHDAY	One Little Indian TP11 (I/NM)
4	4	MARTHA'S HARBOUR	Eden EVEN8 (F)
5	—	RAGS	Food/Parlophone FOOD 14 (E)
6	5	I WANT YOUR LOVE	MCA TVV3 (F)
7	—	LIVE FREE OR DIE	Virgin VS1124 (E)
8	—	REV IT UP	Fontana JERRY1 (F)
9	9	GOODBYE MR MACKENZIE	Capitol CL501 (E)
10	10	WHOLLY HUMBLE HEART	Kitchenware SK36 (F)
11	—	PROTECT AND SURVIVE	Chrysalis CHS3284 (C)
12	13	STILL WAITING	Blue Guitar AZUR 8 (C)
13	14	DESTROY THE HEART	Creation CRE057 (I/RT)
14	—	COLD METAL	A&M AM52 (F)
15	—	LAZY	Beggars Banquet BEG 217 (W)
16	17	TRIP AT THE BRAIN	Virgin VS1127 (E)
17	7	WORKING IN A GOLDMINE	WEA YZ199 (W)
18	11	GIGANTIC/RIVER EUPHRATES	4AD BAD805 (I/RT)
19	15	CHARLTON HESTON	Ensign ENY 614 (C)
20	—	BAD MAN	Parlophone R6181 (E)
21	18	A WISH AWAY	Polydor GOME 4 (F)
22	19	DEF CON ONE	Chapter 22 PWEI 1001 (I/NM)
23	8	I DON'T WANT TO TALK ABOUT IT	blanca y negro/WEA NEG34 (W)
24	16	KINGDOM CHAIRS	Sire W7820 (W)
25	—	OVER AND OVER	Virgin VS1115 (E)
26	21	RETURN TO YESTERDAY	Fontana LILAC2 (F)
27	23	STREETS OF YOUR TOWN	Beggars Banquet BEG218 (W)
28	12	I SAY NOTHING	London LON179 (F)
29	—	GET DOWN TONIGHT	Island IS343 (F)
30	20	BITING MY NAILS	Mute MUTEB2 (I/RT/SP)
31	24	HOLY WATER	Island IS367 (F)
32	26	BLUE MONDAY 1988	Factory FAC737 (P)
33	28	YOU MAKE ME REALISE	Creation CRE055 (I/RT)
34	29	'CAUSE I SAID SO	Epic GFT2 (C)
35	—	NEIGHBOURS	Go! Discs GOAH1 (F)
36	3	I'M GONNA BE (500 MILES)	Chrysalis CLAIM 2 (C)
37	25	GLAMOUR BOYS	Epic LCL2 (C)
38	27	TUNE IN (TURN ON TO THE ACID HOUSE)	Temple TOPY037 (I/RE)
39	—	CHRISTINE	Creation CRE053 (I/RT)
40	37	TANGIERS	Native NTV34 (I/RR)

TOP 20 ALBUMS

1	—	SHORT SHARP SHOCKED	Cooking Vinyl CVLP1 (F)
2	1	ALL ABOUT EVE	Mercury MERH119 (F)
3	—	THE EIGHT LEGGED GROOVE MACHINE	Polydor GONLP1 (F)
4	—	16 LOVERS LANE	Beggars Banquet BEGA 95 (W)
5	2	LET IT BEE	London LONLP57 (F)
6	4	DOING IT FOR THE KIDS	Creation CRELP037 (I/RT)
7	3	1977-1980: SUBSTANCE	Factory FACT250 (P)
8	5	THE INNOCENTS	Mute STUAMM55 (I/RT/SP)
9	13	LOVELY	RCA PL71688 (BMG)
10	7	IN MY TRIBE	Elektra EKT41 (W)
11	8	LIFE'S TOO GOOD	One Little Indian TPLP5 (I/NM)
12	9	TOMMY	Reception LEEDS2 (I/RR)
13	12	THE HOUSE OF LOVE	Creation CRELP34 (I/RT)
14	10	FLOODLAND	Merciful Release MR441 (W)
15	11	VIVA HATE	His Master's Voice/EMI CSD3787 (E)
16	16	GLADSOME, HUMOUR AND BLUE	Kitchenware KWL88 (F)
17	17	BARBED WIRE KISSES	blanca y negro BYN15 (W)
18	18	RAMONES MANIA	Sire 9257091 (W)
19	—	DAWNRAZOR	Situation Two SITUP18 (I/RT)
20	—	THE CUTTER AND THE CLAN	Chrysalis CHR 1669 (C)

# TOP 100

# ALBUMS

# TOP 100

## MUSIC WEEK

### INCORPORATING LP, CASSETTE & CD SALES

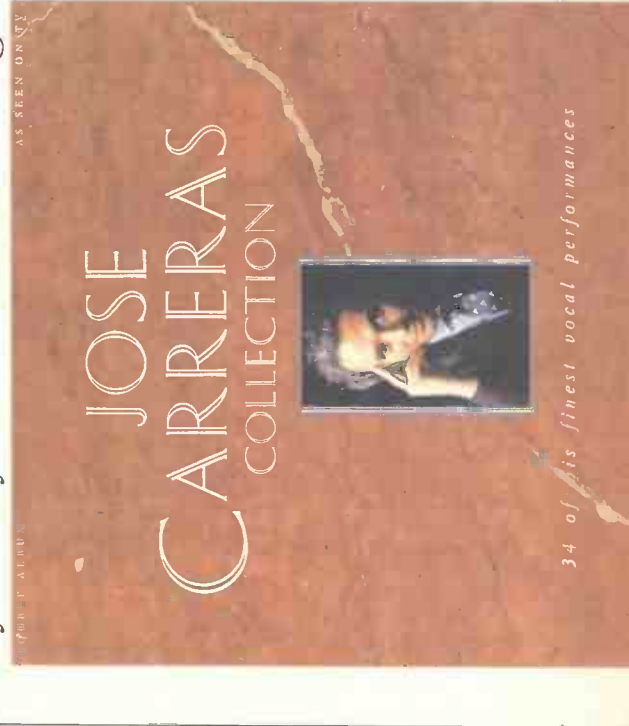
<b>No 1</b>	<b>1</b>	<b>KYLIE</b> ★ CD Kylie Minogue	PWL HF 3
<b>2</b>	<b>NEW</b>	<b>RANK</b> CD The Smiths	Rough Trade ROUGH 126
<b>3</b>	<b>4</b>	<b>HOT CITY NIGHTS</b> ● CD Various	Vertigo/Phonogram PROTV 15
<b>4</b>	<b>NEW</b>	<b>... AND JUSTICE FOR ALL</b> CD Metallica	Vertigo/Phonogram VERH 61
<b>5</b>	<b>5</b>	<b>RAP TRAX</b> CD Various	Stylus SMR 859
<b>6</b>	<b>3</b>	<b>TRACY CHAPMAN</b> ★★ CD Tracy Chapman	Elektra EKT 44
<b>7</b>	<b>2</b>	<b>THE FIRST OF A MILLION KISSES</b> ★ CD Fairground Attraction	RCA PL 71696
<b>8</b>	<b>6</b>	<b>BAD</b> ★★★★★★ CD Michael Jackson	Epic 450290-1
<b>9</b>	<b>7</b>	<b>NOW! 12</b> ★★ CD Various	EMI/Virgin/PolyGram NOW 12
<b>10</b>	<b>14</b>	<b>PUSH</b> ★★ CD Bros	CBS 460629 1
<b>11</b>	<b>9</b>	<b>GREATEST EVER ROCK 'N' ROLL MIX</b> ● CD Various	Stylus SMR 858
<b>12</b>	<b>NEW</b>	<b>OUT OF THIS WORLD</b> CD Europe	Epic 462449-1
<b>13</b>	<b>8</b>	<b>BEST OF EAGLES</b> ★ CD Eagles	Asylum/Elektra EKT 5
<b>14</b>	<b>NEW</b>	<b>THE NEPHILIM</b> CD Fields Of The Nephilim	Situation Two SITU 22
<b>15</b>	<b>18</b>	<b>CONSCIENCE</b> CD Womack & Womack	4th + B'Way/Island BRLP 519
<b>16</b>	<b>11</b>	<b>DIRTY DANCING (OST)</b> ★★ CD Original Soundtrack	RCA BL 86408
<b>17</b>	<b>15</b>	<b>APPETITE FOR DESTRUCTION</b> ○ CD Guns 'N' Roses	Geffen WX 125
<b>18</b>	<b>12</b>	<b>IDOL SONGS: 11 OF THE BEST</b> ★ CD Billy Idol	Chrysalis BILTV 1
<b>19</b>	<b>10</b>	<b>SO GOOD</b> ● CD Mica Paris	4th + B'way/Is. BRLP 525

# WWW

AS SEEN ON TV

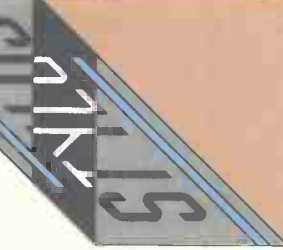
JOSE CARRERAS

a collection of his finest recordings



<b>59</b>	<b>78</b>	<b>NOTHING LIKE THE SUN</b> ★ CD Sting	A&M AMA 6402
<b>60</b>	<b>64</b>	<b>INTRODUCING THE HARDLINE ...</b> ★★★★★ CD Trent D'Arby	CBS 450 911-1
<b>61</b>	<b>62</b>	<b>BRIDGE OF SPIES</b> ★★★★★ CD T'Pau	Sire/Virgin SRNLP 8
<b>62</b>	<b>63</b>	<b>THE BLUES BROTHERS (OST)</b> CD Various	Atlantic K 50715
<b>63</b>	<b>58</b>	<b>THE CHRISTIANS</b> ★★ CD The Christians	Island ILPS 9876
<b>64</b>	<b>100</b>	<b>20 GOLDEN GREATS</b> ● CD Hollies	EMI EMTV 11
<b>65</b>	<b>52</b>	<b>OUT OF THE BLUE</b> ● CD Debbie Gibson	Atlantic WX 139
<b>66</b>	<b>49</b>	<b>THE MICHAEL JACKSON MIX</b> ● CD Michael Jackson	Stylus SMR 745
<b>67</b>	<b>51</b>	<b>STAY ON THESE ROADS</b> ● CD A-Ha	Warner Brothers WX 166
<b>68</b>	<b>72</b>	<b>DON'T LET LOVE SLIP AWAY</b> CD Freddie Jackson	Capitol EST 2067
<b>69</b>	<b>57</b>	<b>TUNNEL OF LOVE</b> ★ CD Bruce Springsteen	CBS 46070-1
<b>70</b>	<b>54</b>	<b>EVERYTHING</b> ● CD Climie Fisher	EMI EMC 3538
<b>71</b>	<b>79</b>	<b>PHANTOM OF THE OPERA</b> ★★★★★ CD Various	Polydor PODV 9
<b>72</b>	<b>60</b>	<b>SMALL WORLD</b> ● CD Huey Lewis & The News	Chrysalis CDL 1622
<b>73</b>	<b>55</b>	<b>OFF THE WALL</b> ★ CD Michael Jackson	Epic 450086 1
<b>74</b>	<b>59</b>	<b>ROCK THE WORLD</b> ○ CD Five Star	Tent/RCA PL 71747
<b>75</b>	<b>56</b>	<b>JULIA FORDHAM</b> CD Julia Fordham	Circa/Virgin CIRCA 4
<b>76</b>	<b>86</b>	<b>FACE VALUE</b> ★★★★★ CD Phil Collins	Virgin V 2185
<b>77</b>	<b>73</b>	<b>RUMOURS</b> ★★★★★★ CD Fleetwood Mac	Warner Brothers K 56344

DIGITALLY MASTERED  
34 titles  
digitally mastered



SMR 860 DOUBLE ALBUM  
SMC 860 DOUBLE CASSETTE  
CD SMD 860 COMPACT DISC

**O U T N O W**

<b>20</b>	<b>PEEPSHOW</b> CD Siouxie & The Banshees	Wonderland/Polydor SHE P 5
<b>21</b>	<b>TWICE THE LOVE</b> CD George Benson	Warner Brothers WX 160
<b>22</b>	<b>KICK</b> CD INXS	Mercury/Phonogram MERH 114
<b>23</b>	<b>TANGO IN THE NIGHT</b> CD Fleetwood Mac	Warner Brothers WX 65
<b>24</b>	<b>KEEPER OF THE SEVEN KEYS PART 2</b> CD Helloween	Noise Int NUK 117
<b>25</b>	<b>PURPLE RAIN (OST)</b> CD Prince & The New Power Generation	Warner Brothers 9251101
<b>26</b>	<b>HITS 8</b> CD Various	CBS/WEA/BMG HITS 8
<b>27</b>	<b>ROCKS THE HOUSE!</b> CD Jellybean	Chrysalis CIB 1
<b>28</b>	<b>TURN BACK THE CLOCK</b> CD Johnny Hates Jazz	Virgin V 2475
<b>29</b>	<b>HYSTERIA</b> CD Def Leppard	Bludgeon Riff/Phono HYSLP 1
<b>30</b>	<b>ROBBIE ROBERTSON</b> CD Robbie Robertson	Geffen WX 133
<b>31</b>	<b>DON'T BE AFRAID OF THE DARK</b> CD Robert Cray Band	Mercury/Phonogram MERH 129
<b>32</b>	<b>POPPED IN SOULED OUT</b> CD Wet Wet Wet	Precious/Phonogram JWWWL 1
<b>33</b>	<b>WHITNEY</b> CD Whitney Houston	Arista 208 141
<b>34</b>	<b>HEAVEN ON EARTH</b> CD Belinda Carlisle	Virgin V 2496
<b>35</b>	<b>A SALT WITH A DEADLY PEPA</b> CD Salt 'N' Pepa	FRFR/London FRFLP 3
<b>36</b>	<b>LOVESEXY</b> CD Prince	Paisley Pk/Warner Bros WX 164
<b>37</b>	<b>MORE DIRTY DANCING (OST)</b> CD Various	RCA BL 66965
<b>38</b>	<b>NON STOP</b> CD Julio Iglesias	CBS 4609901
<b>39</b>	<b>ALL ABOUT EVE</b> CD All About Eve	Mercury/Phonogram MERH 119
<b>40</b>	<b>HEARSAY</b> CD Alexander O'Neal	Tabu 450936-1
<b>41</b>	<b>SHORT SHARP SHOCKED</b> CD Michelle Shocked	Cooking Vinyl CVLP 1
<b>42</b>	<b>PEOPLE</b> CD Hothouse Flowers	London LONLP 58

★ ★ ★ = TRIPLE PLATINUM (900,000 units)  
★ ★ = DOUBLE PLATINUM (600,000 units)  
★ = PLATINUM (300,000 units)  
● = GOLD (100,000 units)  
○ = SILVER (60,000 units)  
NEW = NEW ENTRY  
RE = RE-ENTRY

<b>78</b>	<b>LET IT BEE</b> CD Voice Of The Beehive	London LONLP 57
<b>79</b>	<b>THE BEST OF UB40 VOL 1</b> CD UB40	Virgin UBTV 1
<b>80</b>	<b>PET SHOP BOYS, ACTUALLY</b> CD Pet Shop Boys	Parlophone PCSD 104
<b>81</b>	<b>HOUSE SOUND OF LONDON VOL 4</b> CD Various	ffrr/London FRFRP 4
<b>82</b>	<b>THE SHOUTING STAGE</b> CD Joan Armatrading	A&M AMA 5211
<b>83</b>	<b>THE BEST OF OMD</b> CD OMD	Virgin OMD 1
<b>84</b>	<b>NO JACKET REQUIRED</b> CD Phil Collins	Virgin V 2345
<b>85</b>	<b>WHAT YOU SEE IS WHAT YOU GET</b> CD Glen Goldsmith	RCA PL 71750
<b>86</b>	<b>CLOSE</b> CD Kim Wilde	MCA MCG 6030
<b>87</b>	<b>HELLO I MUST BE GOING</b> CD Phil Collins	Virgin OVED 212
<b>88</b>	<b>SCENES FROM THE SOUTHSIDE</b> CD Bruce Hornsby & The Range	RCA PL 86686
<b>89</b>	<b>GIVE ME THE REASON</b> CD Luther Vandross	Epic 450134-1
<b>90</b>	<b>GREATEST HITS</b> CD Bill Withers	CBS 32343
<b>91</b>	<b>IT TAKES A NATION OF MILLIONS</b> CD Public Enemy	Def Jam/CBS 462415-1
<b>92</b>	<b>THIS IS THE STORY</b> CD The Proclaimers	Chrysalis CHR 1602
<b>93</b>	<b>A MOMENTARY LAPSE OF REASON</b> CD Pink Floyd	EMI EMD 1003
<b>94</b>	<b>NITE FLITE</b> CD Various	CBS MOOD4
<b>95</b>	<b>SIXTIES MIX 2</b> CD Various	Stylus SMR 855
<b>96</b>	<b>OU812</b> CD Van Halen	Warner Brothers WX 177
<b>97</b>	<b>THE INNOCENTS</b> CD Erasure	Mute STUMM 55
<b>98</b>	<b>GRACELAND</b> CD Paul Simon	Warner Brothers WX52
<b>99</b>	<b>SIGN OF THE TIMES</b> CD Prince	Paisley Pk/Warner Bros WX 88
<b>100</b>	<b>MOTOWN DANCE PARTY</b> CD Various	Motown ZL 72700

T R A C K I N G

by Dave Henderson  
**THE MCTELLS** continue to weave their bizarre surreal imagery around the world with a new seven inch, five-track EP with a special hand-screen-printed fold-out poster. Titled *Wind Up*, it's full of quirky pop and is available through Fast Forward and the Cartel. More maniacs on the loose include **Spizz Orbit** and he debuts for Plastichead a new 12-inch called *Love Me Like A Rocket*, while **The Dwarves**, from the States, encourage us all to Lick It on their seven inch from Ubik (again through Backs, as is...). **The Cas Carnaby Five**, a squeaky-clean bunch of comfortable chaps who have their debut LP, the interestingly titled *Mr Morris' Funeral*. That's on the Backs label itself. Canadian electronic duo **Psyche** are not on the Backs label but Backs will be distributing a cassette-only release of their doom-laden experiments titled *Unleashed*.

**THE COCTEAU TWINS** release their excellent new LP, two years since the last one, on the 4AD label through the Cartel this week. Titled *Blue Bell Knoll* and with a hoard of exuberent press expected it's sure to be a guaranteed big seller. It's released on vinyl, cassette and CD and DAT cassette (for completists only) and has a rather stunning sleeve too. **Fields Of The Nephilim** also release a new album, which should attract major league attention. Titled *The Nephilim*, it's on Situation Two through Rough Trade and the Cartel and it features an elongated piece which should impress fans and foe alike.

THE GEE St label has done a deal with US label Warlock and has picked up the UK

rights to **The Jungle Brothers'** debut LP *Straight Out To the Jungle* which will gain a domestic release as soon as they can get it over here. The album contains the house anthem *I'll House Ya* and it'll be available through Rough Trade and the Cartel. **Restless** release a new LP titled *Beat My Drum* on the Madhouse label through Southern Record Distribution, and Pinnacle have picked up an album by The Bears called *Rise And Shine*, which features guitarist **Adrian Belew**, who has played with **Bowie, Zappa, Talking Heads** and everyone else in the world too no doubt. **The Train Set**, who claim to be not particularly good looking but filled with jolly good songs — or something like that, release a 12-inch called *She's Gone* on the Play Hard label through Red Rhino and the cartel... and before you ask, no, it's not the **Hall And Oates/Tavares** number.

MUMBLIN' RECORDS is such a great name that they're bound to be releasing torrents of swiny discs. First up, this week anyway, is a mini-album from **The Staycase** which, with spelling-ease, is self-titled. Billed as six psychotic garage grunge gems, I think we can all foresee a great future for this enterprise. Perhaps, **Ramblin'** would be a good offshoot name, too! Anyway, that's through Fast Forward and the Cartel, as is **The Thanes**

mini-LP, *Hey Girl!* +6, we can assume features the title track plus six other similarly blistering beat tracks. That's on DDT, while Round Black Records (yes, it's a great week for label names) have a seven-inch from **The Galley Slaves** (again through Fast Forward and the Cartel) called *Jack In Box*. It's an EP which the people with a biro at Fast Forward claims gives "Johnny Cash a kick on the ankles". OK?

**BENNY PROFANE** release a seven-inch, 12-inch and CD single of *Rob A Bank* on Ediesta through Red Rhino and the Cartel, further fueling the promise of a large-sized deal to some point, and **Borghesia** — an Eastern bloc combo — have an album and CD version of their *Escorts And Models* released on *Play It Again Sam* (through Red Rhino) which should impress their ever-blossoming cult following. **Chumbawama** have a 100 song double album called *100 Songs About Sport* which is to coincide with the Olympics. It's on their own *Agit-Prop* label and is, again, through Red Rhino and the Cartel. **Ex-Black Flag** man, **Henry Rollins** emerges with a new band and an album called *Life Time* on *Fundamental* through Red Rhino and *Fundamental* submit **Savage Republic's** live album, *Trek*, to cassette and their new album *Jamahriya* to CD.



HENRY ROLLINS, back with a new band, roars approval at The Cocteau Twins, Liz Frazer

Today the world...

Matthew Cole charts Womad's successes

THIS YEAR'S world music explosion has given a new high profile to pioneering organisations such as Womad. Witness the publicity surrounding its August festival — a far cry from the low-key affairs of previous years.

As well as the two British events, Womad also ventured abroad for the first time this year with festivals in Denmark and Canada.

"It's like any small business that finds its place in a market," says Womad artistic director, Thomas Brooman, "one day you turn around and it's happened but it's hard to say when or how."

Brooman attributes a lot of the credit to the bending together of various labels last year to give birth to the World Music tag. "It was just a way of getting record browsers to know what they were looking for," he says, remembering the days when stores would stock Asian or South American music in its African section for want of anywhere else.

Womad's events, like its records, have always been about contrast, and this year's festival bill was no different with artists like the Muslim devotional singer Nusrat Fateh Ali Khan appearing alongside the likes of much-lauded CBS funksters Ellis Beggs And Howard.

The first day headliners at St Austell, The Proclaimers, typify the musical blend and cross-fertilisation that makes Womad such a fascinating proposition. The Reid twins' brand of Jockabilly, while fiercely celtic, owes as much to the musical heritage of Tennessee as that of Aughtermuchty.

"Yomo Toro is another living example of these contrasts," says Brooman. Toro is a virtuoso of the Cuatro, a Puerto Rican 10-stringed ukelele. He plays in the Jibaro style of the Puerto Rican indians but adds here and there a touch of sales or flamenco as reels of notes tumble from his cuatro.

Similarly Malian guitarist Ali Farka Touré plays in a style that combines African rhythm and melody with the legacy of John Lee Hooker and Memphis Slim.

One of the weekend's most rapturous receptions was for the Pakistani Qawwali singer Nusrat Fateh Ali Khan, a Kershaw favourite who is also featured on the soundtrack of the film *Sammy And Rosie* get Laid, and is described by Peter Gabriel as "the owner of one of the world's most amazing voices."

Until recently he was the only artist to have recorded an individual LP for Womad's label. But following its separation from the organisation to become an independent concern, Womad records has recently issued three new LPs by single acts.

Label director is Amanda Jones, whose first job at Womad was to research and compile the *Talking Book* series, continent by continent. They have recently been re-



ALI FARKA TOURE: Africa meets the blues

packaged and reissued as *An Introduction To...*

The collective approach is being dropped in favour of marketing individual acts. "This year we have put out records by three African acts just because they were the bands we were working with and it seemed to fit."

Jones is now masterminding a programme of releases taken from recordings made at this year's events or at Peter Gabriel's Real World studio in Wiltshire.

Among this year's new LPs is one by Guinea's Fatala, whose astounding rhythms combine blues jazz and pop in a heady brew of dance music.

But the African star of the week-end was the charismatic Remmy Ongala and his Orchestre Super Matimila. Remmy's beautiful soulful vocals blend with the Caribbean-flavoured Soukous of his band to create a sound that could take African music to new chart heights.

The Womad Ongala LP is taken from a poor quality Tanzanian recording but Jones is confident that the recordings made this year will justify her claim that Orchestre Matimila have been "the sensation of the summer."

Womad's next release could also stretch the market. It is the soundtrack to *The Last Temptation Of Christ*. Largely the work of Peter Gabriel, it includes tracks by Fatala and Nusrat Fateh Ali Khan, whose forthcoming second Womad LP could receive a boost from the exposure.

"For his second Womad LP Nusrat wanted to do something with his new white audience in mind. It was recorded at Real World and he added guitars for more appeal in the west," says Jones.

Currently Womad is distributed through Revolver and The Cartel, but whatever its future, it has already proved that there is an enthusiastic audience for its live events. And there are other optimistic signs too. With the likes of Youssou N'Dour promoted to the arena stage alongside Peter Gabriel on the Amnesty World tour, Salif Keita enrapturing the audience at the Mandela event at Wembley and Mory Kante finally seeing chart action here with *Ye Ke Ye Ke* after topping charts in Europe, African music's star at least is still in the ascendant.

Brooman is planning eight summer events for next year. "They can only get bigger and better," he enthuses. "This one at St Austell could have sold four or five times over." Today the world, tomorrow...

# TOP INDIE SINGLES

1	1	8	THE ONLY WAY IS UP	Yazz & Plastic Population	Big Life BLR4(T) (I/RT)
2	2	3	MEGABLAST/DON'T MAKE ME WAIT	Bomb The Bass	Rhythm King/Mute DOOD(12)2 (I/RT)
3	3	6	THE LOCO-MOTION	Kylie Minogue	PWL PWL(T)14 (P)
4	NEW		STOP THIS CRAZY THING	Cold Cut featuring Junior Reed	Ahead of Our Time CCUT4(T) (I/RT)
5	NEW		NOTHING CAN DIVIDE US	Jason Donovan	PWL PWL(T)17 (P)
6	4	8	SUPERFLY GUY	S-Express	Rhythm King/Mute LEFT28(T) (I/RT)
7	6	2	BIRTHDAY	The Sugarcubes	One Little Indian 7TP11 (12"-12TP11) (I/NM)
8	NEW		OOCHY KOOCHY	Baby Ford	Rhythm King/Mute 7BFORD1 (I/RT)
9	5	3	DR STEIN	Helloween	Noise International 7HELL01 (A)
10	10	30	THEME FROM S-EXPRESS	S-Express	Rhythm King/Mute LEFT21(T) (I/RT)
11	8	4	DESTROY THE HEART	House Of Love	Creation CRE057(T) (I/RT)
12	9	6	I'VE GOT A FEELING	De Luxe	Unyque UNQ3(T) (SP)
13	12	46	BLUE MONDAY 1988	New Order	Factory FAC737 (12"-FAC 73R) (P)
14	NEW		POP MUZIK, (HIT IT! MIX)	All Systems Go	Unique (12)NIQ03 (A)
15	7	2	GIGANTIC	Pixies	4AD BAD805 (I/RT)
16	18	3	BEAT DIS	Bomb The Bass	Mister-ron/Rhythm King/Mute DOOD(12)1 (I/RT)

17	11	3	TOP CAT RAP	MC Bronx	100 2 One CATRAP(12)1 (A)
18	13	4	COULDN'T GET IT RIGHT	Climax Blues Band	Clay CLAY49 (P)
19	14	8	DEF CON ONE	Pop Will Eat Itself	Chapter 22 PWE1(12)001 (I/NM)
20	17	14	CHAINS OF LOVE (REMIX)	Erasure	Mute (12)MUTE 83 (I/RT/SP)
21	16	18	GOT TO BE CERTAIN	Kylie Minogue	PWL PWL(T)12 (P)
22	20	15	DOCTORIN' THE TARDIS	Time Lords	KLF KLF003 (I/RT)
23	15	2	BITING MY NAILS	Renegade Sound Wave	Mute (12)MUTE82 (I/RT/SP)
24	19	3	THE CIRCUS	Erasure	Mute MUTE66 (I/RT/SP)
25	23	4	YOU MAKE ME REALISE	My Bloody Valentine	Creation CRE055(T) (I/RT)
26	26	5	DOCTORIN' THE HOUSE	Yazz & Plastic Pop...	Cold Cut featuring Ahead Of Our Time CCUT27 (I/RT)
27	33	5	SHIP OF FOOLS	Erasure	Mute (12)MUTE74 (I/RT/SP)
28	42	6	EIGHTIES LADY	Gwen McRae	Danceyard YARD(T)1 (SP)
29	22	4	TUNE IN	Psychic TV (Jack The Tab)	Temple TOPY037 (I/RE)
30	27	58	TRUE FAITH	New Order	Factory FAC 183/7 (12"-FAC 183) (P)
31	21	22	I SHOULD BE SO LUCKY	Kylie Minogue	PWL PWL(F)8 (P)
32	32	4	TO THE RHYTHM	Longsy D & Cut Wanna MC	Big One V(V)BIG 10 (I/RT)
33	25	9	DO YOU WANNA FUNK	Sylvester with Patrick Cowley	Domino-(DOM4T) (CH)
34	31	2	CHRISTINE	House Of Love	Creation CRE053(T) (I/RT)

35	24	16	MOONCHILD (SECOND SEAL)	Fields Of The Nephilim	Situation Two SIT52(T) (I/RT)
36	48	24	ANYONE	Smith & Mighty	Beat Master BEAT M2(12)(A)
37	39	2	TANGIERS	Screaming Trees	Native (12)NTV34 (I/RR)
38	45	13	ATMOSPHERE	Joy Division	Factory FAC2137 (P)
39	44	17	H.O.U.S.E.	Adonis featuring MC Kodak	Anxious BLMK002 (A)
40	47	3	DEUS	The Sugarcubes	One Little Indian 7TP10 (I/NM)
41	29	2	SHE SCREAMED	Ultra Vivid Scene	4AD BAD806 (I/RT)
42	28	20	BANGO (TO THE BATMOBILE)	Todd Terry Project	Sleeping Bag HAK(T)16 (A)
43	34	2	BLAME	Chesterfields	Household HOLD3(T) (I/RE)
44	30	9	HARD TO THE CORE	London Rhyme Syndicate	Abstract (12)LRS001 (P)
45	36	12	THE ONE GAME	Saylon Dala	Fly EAGLE 3 (P)
46	38	2	KING OF SOUL	Wolfgang Press	4AD BAD804 (I/RT)
47	37	4	BAD YOUNG SISTERS	Lisa & Lazy	Ahead Of Our Time CCUT3 (I/RT)
48	41	8	SOMETHING NICE	R. Lloyd & New Four Seasons	In Tape IT(T)056 (I/RR)
49	43	4	LISTEN UP	Ark	Rough Trade-(RTT299) (I/RT)
50	49	4	ALWAYS THE LIGHT	Weather Prophets	Creation CRE056(T) (I/RT)

## Strange Fruit

## THE PEEL SESSIONS

### TOP TWENTY 12" EPs

Position	Cat. No.
1.	JOY DIVISION II SFPS033*
2.	NAPALM DEATH SFPS049
3.	NEW ORDER II SFPS039*
4.	STUPIDS SFPS054
5.	THE BIRTHDAY PARTY SFPS020*
6.	BILLY BRAGG SFPS027*
7.	THE WEDDING PRESENT SFPS009*
8.	INTENSE DEGREE SFPS053
9.	EXTREME NOISE TERROR SFPS048
10.	THE CURE SFPS050*
11.	SYD BARRETT SFPS043*
12.	JOY DIVISION SFPS013*
13.	NEW ORDER SFPS001*
14.	STIFF LITTLE FINGERS SFPS004*
15.	THE SPECIALS SFPS018
16.	THE FALL SFPS028
17.	BONZO DOG BAND SFPS051
18.	THE NIGHTINGALES SFPS052
19.	BUZZCOCKS SFPS044
20.	THE DAMNED SFPS002*

\* Also available on CD

Distributed by Pinnacle

## TOP 25 ALBUMS

1	1	9	KYLIE — THE ALBUM	Kylie Minogue	PWL HF3 (P)
2	3	4	DOING IT FOR THE KIDS	Various	Creation CRELP037 (I/RT)
3	2	8	1977-1980: SUBSTANCE	Joy Division	Factory FACT250 (P)
4	4	20	THE INNOCENTS	Erasure	Mute STUMM 55 (I/RT/SP)
5	5	7	CHESS — THE RHYTHM & THE BLUES	Various	Chess SAM500 (CH)
6	6	54	THE CIRCUS	Erasure	Mute STUMM 35 (I/RT/SP)
7	7	54	SUBSTANCE	New Order	Factory FACT 200 (P)
8	9	19	LIFE'S TOO GOOD	The Sugarcubes	One Little Indian TPLP5 (I/NM)
9	16	9	ACID TRAX VOL 2	Various	Serious DRUG2 (A)
10	10	8	TOMMY	Wedding Present	Reception LEEDS2 (I/RR)
11	15	40	WONDERLAND	Erasure	Mute STUMM25 (I/RT/SP)
12	11	7	THE SOUND OF SUN	Various	Chess SAM3 (CH)
13	8	3	JACKMASTER VOL 3	Various	DJ International JACKLP503 (A)
14	17	2	THIS IS LATIN MUSIC	Various	Caliente/Charly SHOT1 (CH)
15	12	6	HOUSE OF LOVE	House Of Love	Creation CRELP34 (I/RT)
16	13	11	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
17	RE		INTO THE PANDEMONIUM	Celtic Frost	Noise NUK65 (A)
18	21	2	DAWNRAZOR	Fields Of The Nephilim	Situation Two SITUP18 (I/RT)
19	14	3	LES MISERABLES	Original London Cast	First Night ENCORE 1 (P)
20	22	6	OUT TO LUNCH	Wish	Ahead Of Our Time AHOT14U (I/RT)
21	18	2	UPFRONT 11	Various	Serious UPFT11 (A)
22	23	3	THE WORLD IN YOUR EYES	Loop	Head HEADLP2 (I/RE)
23	19	8	LOVE IS A RHAPSODY	General Lafayette	Plaza PZAA001 (SP)
24	24	2	ACID HOUSE VOL 1	Various	B.P.M. BPLP001 (I)
25	NEW		'TIL THINGS ARE BRIGHTER	Various	Red Rhino REDLP88 (I/RR)

## REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART
1	(1)	MUSIC LOVER Shabba Ranks	Live And Love LLD B3
2	(1)	SO MANY WAYS Dennis Malcolm	Charm CRT 19
3	(3)	NO WAY BETTER THAN YARD Admiral Bailey	Live And Love LLD B1
4	(5)	HOLDING BACK THE YEARS Earl Sixteen	Rock Star RS 01
5	(4)	WOMAN OF MOODS Trevor Dixon	Groove And QTR CRD 004
6	(8)	PROUD TO BE BLACK Crucial Robbie	Y/D YDD 0130
7	(6)	MELLOW Intense	Arwa Records ARI 77
8	(14)	NOT AS HAPPY F. McGregor/C Schloss	Greensleeves GRED 226
9	(7)	DUCK DANCE Red Dragon	Live And Love LLD 78
10	(12)	CALL ON ME Delroy Wilson	German Records DGT 37
11	(13)	WILD SANCHEZ Sanchez	Dennis Star DSI 07
12	(19)	SWEET FOR MY SWEET Supercat	Skingdon SKDL 077
13	(10)	RUMOURS Gregory Isaacs	Greensleeves Records GRED 221
14	(9)	MEANING OF LIFE B. Condy	Saxon SHF 005
15	(16)	LOVE IT JAMAICA Macko B.	Black Scorpio BS018

### REGGAE ALBUM CHART

1	(1)	TURBO CHARGE F. Paul/Pinchers	Super Supreme SUPLP 1
2	(3)	LONELINESS Sanchez	Techniques Records WRLP 17
3	(2)	REGGAE HITS VOL 4 Various Artists	Jet Star JELP 1004
4	(5)	MUSIC WORKS SHOWCASE 88 Various	Greensleeves GREL 117
5	(4)	GET READY Mighty Diamonds	Greensleeves Records GREL 112
6	(7)	LOOKS ARE DECEIVING Maka B	Arwa Records ARILP 038
7	(6)	CONSCIOUS PARTY Z. Marley/The Melody Makers	Virgin V 2506
8	(8)	JAMMY'S ANGELS Various Artists	Jammy's SPLP 08
9	(11)	SIZZLING Frankie Paul	Skingdon SKDLP 009
10	(10)	JAM SESSION VOL. 1 Various Artists	Jammy's Recs YRPL 1032
11	(16)	KINGSTON MAN General Trees	CSA Recs CSLP 26
12	(9)	MISTRESS MUSIC Burning Spear	Greensleeves GREL 116
13	(14)	DUB ME CRAZY PT 8 Mad Professor	Arwa Records ARILP 035
14	(12)	LOVERS ROCK INNA DANCE HALL S. Minott	Youth Prom YRPL 10
15	(17)	REGGAE CLASSICS VOL. 3 Various Artists	Trojan TRLS 256

### DISCOS — NEW RELEASES

DO IT ANY WAY	Real Authentic Sound	RAST 7031
JUST YOU AND ME TONIGHT	Nadine Sutherland	Greensleeves GRED 228
HEY LITTLE BOY	Ann/Sonia	BB Records BBD 210
FOOD OF LOVE	Phillip Leo	Fine Styles FS 019
SAY YOU	Ken Boothe	German Records DGT 41

### LP'S — NEW RELEASES

SO FINE	The Pioneers	Pioneer International PIP 91
DUKE REID BABA BOOM	Various Artists	Trojan Recs TRLS 265
THE HEPTONES SINGS GOOD VIBES	Clarendon Sound	CSLP 005
MAN IN LOVE	Courtney/Melody	Tappa Recs TZLP 1003
THE CLASSIC	Frankie Paul	Tappa Recs TZLP 1001
GREGORY ISAACS	Reggae Is Fresh	Tod's Recs TRDLP 1187
TAKE OF THE TOWN	Joseph Cotton	Thunder Bolt DSR 3242
NINJA SHOWCASE	Courtney/Melody	Firehouse RMM 1306 (Back in stock)

# A sound base for sales

by Nicolas Soames

THE DECISION to establish as wide an international base for Virgin Classics as possible is being maintained both in terms of sales programmes and recording schedules and contracts.

Since the summer launch in the UK, the company has appointed label managers in West Germany and France, and are considering part-time appointments in other countries, including Canada and Italy where sales have been particularly encouraging.

The US launch is now fixed for October 4, and Douglas Currie, who worked for Tower Records for many years including a posting as classical manager in Piccadilly Circus for a while, is the new Virgin Classics manager in New York.

Though the US launch will not compete with the Richard Branson razzmatazz in London, the label is expected to do well, with Britten's 'American' opera, Paul Bunyan, likely to head the sales figures.

But the huge potential of the Japanese market has yet to be tapped. Kathy Copisarow, Virgin general manager, flies to Tokyo this month to prepare for a November/December launch, encouraged by the sales figures of the initial release which divides almost equally between

the UK and the rest of Europe.

"Only Germany has been a bit slow, but we are sure that will pick up as we move towards Christmas," said Copisarow.

Although Virgin has already revealed a strong interest in Soviet artists — with the Borodin String Quartet, and, in September, Rachmaninov's Piano Concerto No 1 coupled with the Paganini Rhapsody played by Mikhail Pletnev (VC 790724-2 and on tape/LP), it has unexpectedly signed a co-production deal with Supraphon of Czechoslovakia.

The Czech conductor Libor Pesek, recently appointed principal conductor of the Royal Liverpool Philharmonic, is also the conductor-in-residence of the Czech Philharmonic. He is to undertake a cycle of all Dvorak's Symphonies shared between the two orchestras.

The works will be released on both labels, but with Supraphon catering exclusively for the Eastern-bloc countries, and Virgin Classics exclusively for Western

countries. It begins with Dvorak's New World Symphony, coupled with the American Suite (VC 790723-2 and on tape/LP). It is sponsored by Lever.

The cycle will be contained on eight CDs, with couplings, with the first four released within 12 months.

Copisarow pointed out that although the first two Virgin Classics releases were dominated by unusual issues, the next two or three will concentrate on more popular repertoire. Thus in September, there is also Elgar's Enigma Variations coupled with In The South, with the RPO conducted by Andrew Litton (VC 790727-2 and on tape/LP); and Mendelssohn's Symphony No 4, The Italian, coupled with the Overture and Incidental Music to A Midsummer Night's Dream which contains the famous Wedding March.

This will provoke great critical interest, for it is performed for the first time on authentic instruments, with the Orchestra of the Age of Enlightenment conducted by Sir Charles Mackerras (VC 790725-2 and on tape/LP). It appears on the Veritas series.

## Decca is going to San Francisco

DECCA HAS initiated a new partnership with the San Francisco Symphony Orchestra and Herbert Blomstedt with the intention of establishing the kind of rapport that has made the Decca/Montreal SO/Dutoit relationships such a success in the orchestral showpieces repertoire.

Blomstedt and the SFSO appear on two Decca recordings in September. Hindemith's Mathis der Maler, coupled with the Symphonic Metamorphosis and Trauermusik (CD 421 523 and on tape/LP); and Nielsen's Symphonies Nos 4 the Inextinguishable, and No 5 (CD 421 525 and on LP/tape).

The recordings were made in the home base of the SFSO, the Davies Hall, widely regarded as one of the finer modern concert halls in the USA, with a unique system of banners that can alter the reverberation time of the hall.

Though not considered as one of the leading US orchestras for some time, the arrival of Blomstedt for season ago and the concentrated



BLOMSTEDT at work

work he has done with the orchestra in recent years has made it one of the most widely watched combinations on the continent.

## Trinity blessed by Conifer

CONIFER has signed Trinity College Choir, Cambridge, under its director Richard Marlow, to a five year contract covering a wide range of choral music from Bach to Poulenc.

Although there are a relatively large number of good choirs active at the moment, David Barnard, Conifer classical marketing manager, believes that Trinity has something special to offer, and cites the

first recording as an example.

It is the Complete Unaccompanied Sacred Choral Music of Poulenc (CDCS 151 and on tape) which is released this month.

The Conifer label now has some 20 titles, and four more are expected to be in the shops by Christmas, including the second volume of Faure piano music played by Kathryn Stott.

# AIR PLAY

KEY	A=Radio 1 'A' list B=Radio 1 'B' list C=Radio 1 'C' list	RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
		w/c 10.9	w/c 3.9	w/c 6.9	w/c 29.11	w/c 10.9	w/c 3.96	
		ACTUAL PLAYS (4 or more)		PLAYLISTED		PLAYLISTINGS (43 stations)		
A-HA Touch!	Warner Brothers	15	12	A	A	37	39	19
ALMOND, MARC Tears Run Rings	Parlophone	13	8	B	B	28	24	26
ASSOCIATES, THE Heart Of Glass	WEA	7	6	B	B	13	—	56
BIG COUNTRY King Of Emotion	Mercury	8	10	A	A	20	31	45
BOMB THE BASS Don't Make Me Wait	Rhythm King	12	9	A	A	25	26	9
BREATHE Hands To Heaven	Siren	11	9	B	A	34	40	16
BROS I Quit (The Acid Mix)	CBS	15	8	A	—	17	4	4
BROTHER BEYOND The Hard I Try	EMI	14	15	A	A	38	40	5
CARLISLE, BELINDA World Without You	Virgin	6	—	—	—	32	33	39
CETERA, PETER One Good Woman	Warner Brothers	9	—	—	—	24	21	—
CHAPMAN, TRACY Talkin' 'Bout A Revolution	Elektra	7	7	B	B	27	37	86
CHEAP TRICK Don't Be Cruel	Epic	6	—	C	—	12	—	92
CHER Skin Deep	Geffen	5	8	B	B	26	25	—
CLIMIE FISHER I Won't Bleed For You	EMI	10	11	B	A	12	25	—
COLD CUT Stop This Crazy Thing Ahead Of Our Time	—	16	7	A	B	19	11	25
COLE, NATALIE Jump Start (Radio Edit)	Manhattan	—	9	C	B	18	30	49
COLLINS, PHIL Groovy Kind Of Love	Virgin	20	13	A	A	40	40	1
COMMODORES Easy	Motown	8	4	C	C	32	26	17
CROSS, CHRISTOPHER I Will (Take You Forever)	Reprise	—	—	—	—	20	22	—
DAYNE, TAYLOR Don't Rush Me	Arista	—	—	—	—	16	14	78
DEAD OR ALIVE Turn Around And Count 2 10	Epic	6	—	—	—	11	14	79
DEAN, HAZEL Turn It Into Love	EMI	—	—	A	—	15	—	—
DONOVAN, JASON Nothing Can Divide Us	PWL	—	—	B	—	27	18	13
DORSEY, GAIL ANN Wishing Country	WEA	7	—	B	B	8	7	89
DURAN DURAN I Don't Want Your Love	EMI	9	—	—	—	—	—	—
ESTEFAN, GLORIA Anything For You	Epic	7	4	B	B	35	38	10
FARNHAM, JOHN Age Of Reason	RCA	—	—	—	—	18	16	—
FIVE STAR There's A Brand New World	Tent	7	—	B	—	19	11	61
GIBB, BARRY Childhood Days	Polydor	—	—	—	—	7	11	—
GOLDSMITH, GLEN Save A Little Bit	Reproduction	—	—	—	—	14	—	—
GRANT, AMY Lead Me On	A&M	14	12	A	B	7	9	—
GROOVETRAIN Why Did You Do It	Urban	4	4	C	C	—	—	—
GUNS 'N' ROSES Sweet Child O' Mine	Geffen	7	7	B	C	14	19	30
HARRISON, JERRY Rev It Up	Fontana	—	4	—	—	10	7	—
HEYWARD, NICK You're My World	Warner Brothers	10	9	B	B	29	25	67
HOLLIES, THE He Ain't Heavy, He's My Brother	EMI	9	4	C	C	35	25	2
HOUSTIN, WHITNEY One Moment In Time	Arista	9	—	—	—	8	—	—
HOTHOUSE Don't Come To Stay	RCA	6	—	B	—	10	—	—
HOTHOUSE FLOWERS Easire In The Morning	London	—	4	—	—	17	18	87
INNER CITY Big Fun	10	—	—	—	—	22	13	20
JACKSON, MICHAEL Another Part Of Me	Epic	18	14	A	A	33	30	15
KANTE, MORY Ye Ke Ye Ke	London	6	7	C	B	6	18	57
LEVEL 42 Heaven In My Hands	Polydor	16	14	A	A	38	40	21
LONDONBEAT Falling In Love Again	RCA	—	4	—	—	14	14	—
LOVE & MONEY Hallelujah Man	Fontana	8	—	B	—	11	—	75
MAC BAND feat McCAMPBELL BROS Stablemate	RCA	11	8	A	B	26	23	40
MARX, RICHARD Hold On To The Night	Manhattan	—	—	—	—	13	17	—
MATT BIANCO Good Times	WEA	5	10	—	A	24	33	—
MEDEIROS, GLENN Long And Lasting Love	London	—	—	C	C	33	33	42
MEDLEY, BILL He Ain't Heavy, He's My Brother	Polydor	5	4	C	C	29	33	27
MINOGUE, KYLIE The Loco-motion	PWL	8	9	B	A	30	25	18
MICHELLE SHOCKED Anchorage	Cooking Vinyl	7	—	—	—	9	—	—
OSMOND, DONNY Soldier Of Love	Virgin	13	12	A	A	18	36	44
PASADENAS Riding On A Train	CBS	12	9	B	B	15	5	28
PET SHOPS BOYS Domino Dancing	EMI	14	7	A	B	23	—	—
PRIMITIVES, THE Way Behind Me	RCA	12	8	B	A	25	32	36
PROCLAIMERS, THE I Wanna Be	Chrysalis	16	14	A	A	36	36	14
ROSE ROYCE I Wanna Get Next To You	MCA	4	—	C	C	—	6	—
ROTH, DAVID LEE Damn Good	Warner Brothers	—	—	—	—	7	12	—
ROWLAND, KEVIN Tonight	Mercury	8	6	B	B	5	4	81
SADE Nothing Can Come Between us	Epic	—	—	—	—	26	31	—
SALT 'N' PEPA Shake Your Thong	ffrr	14	4	A	—	6	6	22
SHRIEKBACK Get Down Tonight	Island	—	—	C	C	4	—	—
SIFFRE, LABI Listen To The Voice	China	7	5	—	—	17	6	—
SIMON, CARLY You're So Vain	Arista	8	—	C	C	7	4	96
SPAGNA Every Boy And Girl	CBS	7	9	B	B	34	36	23
SPANAU BALLET Raw	CBS	10	9	A	A	28	30	48
STATUS QUO Running All Over The World	Vertigo	8	7	C	C	32	35	35
STING They Dance Alone	A&M	—	—	—	—	13	15	94
STRYPER Always First To You	Enigma	—	—	B	—	—	—	95
TIKARAM, TANITA Good Tradition	WEA	7	4	C	C	33	41	32
TURNER, RUBY Signed, Sealed, Delivered ...	Jive	8	5	B	B	13	16	77
UB40 Where Did I Go Wrong	Dep Int	11	13	A	A	31	37	33
VIXEN Edge Of A Broken Heart	Manhattan	5	4	B	B	7	—	51
WIEDLIN, Jane Rush Hour	Manhattan	14	14	A	A	38	38	12
WILDE, KIM You Came	MCA	8	6	C	B	16	31	34
WITHERS, Bill Lovely Day (Sunshine Mix)	CBS	13	7	B	C	32	15	4
WOMACK & WOMACK Teardrops	4th & B'way	17	15	A	A	39	38	3
YAZZ/PLASTIC POPULATION The Only ...	Big Life	14	13	A	A	33	38	7
YELLOW The Race	Mercury	20	19	A	A	31	31	8

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 221.

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as logged by Sharn Tracking, or c) are featured on 11 or more current ILR playlists (A & B lists).

**COMPACT disc**  
DIGITAL AUDIO

- 3 HOT CITY NIGHTS, Various  
Vertigo/Phonogram
- 2 TRACY CHAPMAN, Tracy Chapman  
Elektra
- RANIK, The Smiths  
Rough Trade
- 1 THE FIRST OF A MILLION KISSES, Fairground Attract.  
RCA
- ... AND JUSTICE FOR ALL, Metallica  
Vertigo/Phonogram
- 11 RAP TRAX, Various  
Stylus
- 5 BAD, Michael Jackson  
Epic
- 4 BEST OF EAGLES, Eagles  
Asylum
- 9 IDOL SONGS: 1 OF THE BEST, Billy Idol  
Chrysalis
- 10 TANGO IN THE NIGHT, Fleetwood Mac  
Warner Brothers
- 8 TWICE THE LOVE, George Benson  
Warner Brothers
- OUT OF THE WORLD, Europe  
Epic
- 13 CONSCIENCE, Womack & Womack  
4th & B'way/Island
- 6 SO GOOD, Mika Paris  
4th & B'way/Island
- 12 DON'T BE AFRAID OF THE DARK, Robert Cray Band  
Mercury/Phonogram
- 20 GREATEST EVER ROCK 'N' ROLL MIX, Various  
Stylus
- 7 KYLIE, Kylie Minogue  
PWL
- 14 BROTHERS IN ARMS, Dire Straits  
Vertigo/Phonogram
- PURPLE RAIN (OST), Prince/Revolution  
Warner Brothers
- PEEPSHOW, Siouxsie/Bonhooes  
Wonderland/Polydor

Compiled by Gallup for the BPI, Music Week and BRC © 1987

**Sarah Davis meets Adrian Sherwood — a man whose cult status on the indie scene borders on the fanatical**

# Portrait of a happy man

**A**DRIAN SHERWOOD is a happy man. His cult status among the cognoscenti on the underground/indie scene borders on the fanatical and he feels he is working with the world's best rhythm sections in reggae (Dub Syndicate) and funk/hip hop (Tackhead). Reggae legend Lee "Scratch" Perry has produced all his own albums except Time Boom De Devil Dead — producer Adrian Sherwood.

Sherwood and partner Kishi run the ON-U Sound label from their home in East Ham. Adrian handles soundshaping and production for Dub Syndicate, Singers And Players, Mark Stewart And The Maffia, and the other occasional aggregations on the label, and the multi-talented Kishi plays keyboards on some releases, takes photos and designs sleeves for releases, even handles boring stuff like the accounts, T-shirt mail-or-

der, etc. Despite his impeccable reggae credentials and esteem as a producer, he is perhaps still most widely known for remixing Depeche Mode's People Are People, for Mute in 1984.

Sherwood has recently returned from an exhausting US tour with Tackhead. This was the third time out for Tackhead, and wherever they'd played before they returned to a sell-out audience. "And when we go back again, everywhere we played this time will be sold out," states Sherwood.

Interestingly, most of the audiences were white: Sherwood says "black kids tend to go to the turntable stuff". Tackhead consist of Keith LeBlanc, Doug Wimbush and Skip McDonald, luminaries of New York's seminal rap label Sugarhill, with Sherwood at the mixing desk, so maybe those kids missed out this time.

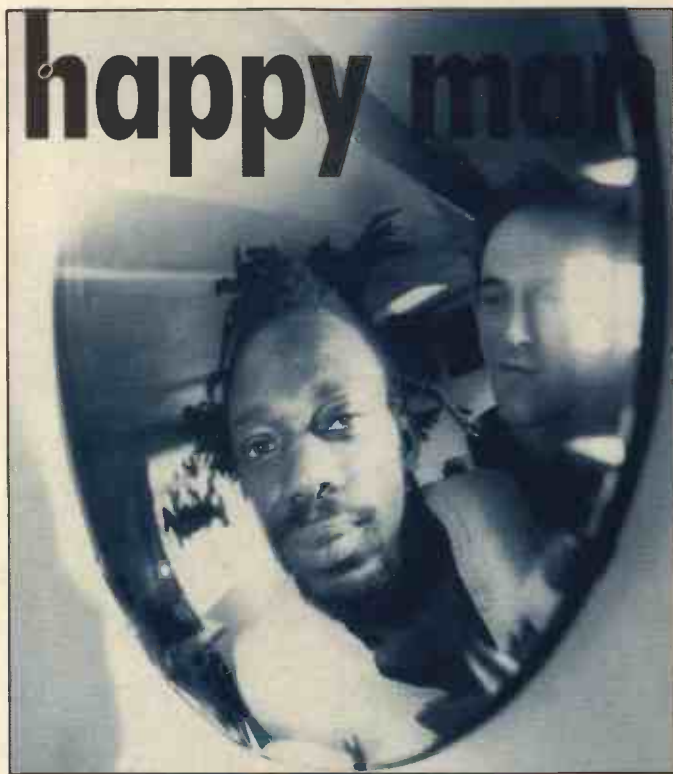
ON-U Sound is geared up for a spate of releases. Vacuum Pumping by Singers And Players was released towards the end of July and with all the classic Sherwood hallmarks — gutwarming, sensual bass and otherworldly snare drum sounds — it's good, very very good. Coming this month and next are four singles, featuring artists like Keith LeBlanc and African Headcharge. He's also working on

a Mark Stewart And The Maffia LP.

Sherwood began in the business by selling reggae records out of the back of his car when only 17. He progressed through a variety of reggae record labels, beginning with Carib Gems which put out "some brilliant records like Black Uhuru and Prince Far-I". On the P & M label he began his association with Lee Perry. ON-U Sound was born in 1981. He says: "ON-U Sound is a vehicle to put out a lot of records that majors wouldn't touch, like African Headcharge and Dub Syndicate. I'm going to open an office again now so I can have more young singers and projects going through, but the pressure then will be to be more businesslike, to draw up contracts and have a 365-days-a-year operation going. But I don't know if I really want that."

Sherwood puts his operation's obscurity down to the lack of any visible front persons, so now he is endeavouring to "take our good reputation and make a lot of the artists a little bit more visible". Sherwood is also committed to producing a quality product. As he says: "We want to stay an independent label. We don't have much in common with any of the majors or with a lot of the independents."

"The majors and major distribu-



ADRIAN SHERWOOD (right) and Banja of African Headcharge: 'We want to stay independent'

tors want total control and I'm just not interested. Many of the independents use the Cartel, we use Southern and I'm selling more records now than when we were with the Cartel because we're getting special attention from the people who run Southern. It's the

best for us right now. We own our own rights, we're in a healthy position and next year we'll put loads of the material that's most in demand on to compact disc, and all that sort of tacky stuff. I feel quietly confident. Nothing to be too ashamed of!"

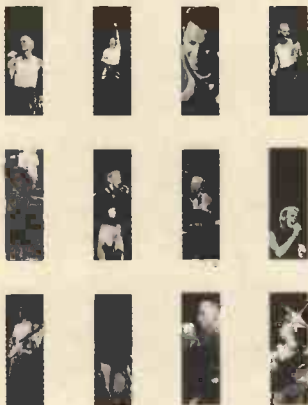
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**Is America really that much better to tour than Britain? Paul Henderson finds that in rock 'n' roll money shouts**

# On the road . . .

**W**ANT TO tour in style? To play better venues, with better facilities, and deal with people who really understand what on-the-road rock'n'roll is all about? Then go West young man — about 3,000 miles, in fact, to America! To the land of the big gig, the bigger buck and the "right attitude".

To some extent, it's true. The US does often seem to offer the touring band a lot of what is lacking in the UK — from a generous supply of venues of all sizes, to decent, reasonably priced hotels on every corner, to a magnificent transport system, to as much of the highest hi-tech equipment you are ever likely to need . . . and the people to organise the lot into a nice, neat package for you and wrap it up as you'd like it.

In fact, the only area where the two countries seem to achieve parity is in ticket prices. But is the US really that much better than the UK.

The answer to that depends to some extent on your point of view — whether from that of the international million-selling superstar, the "testing the water", first time in the US virtual unknowns, or one of several positions between those two poles.

And your position on the fame/pulling-power ladder affects not only your overall view, but also the order of your priorities — what might be a major headache for one is insignificant to another.

For Robbie Williams, veteran of tours with the likes of Stevie Wonder and T. Rex, and currently production director for Pink Floyd's massive (the largest production ever undertaken on the road) excursion around the biggest venues the planet has to offer, the major difference between the UK and the US, particularly on this tour, is the somewhat obvious one of venues.

He points out that just

about every large American town/small city has either a college football stadium that will hold 50-60,000 and a 10-15,000-seater indoor arena. But it's not just the capacity of the venue that makes the difference.

"Most," he says, "have been built in the last 15-20 years — and even the older ones have usually had a major re-fit, with good stage access, good house power, etc — and on the whole they've usually borne in mind things like truck access and a quick turn-around from, say, a hockey game to a rock concert and then to . . . a circus or whatever. And they've got the in-house team and a system that enables them to make the transformation."

The problem with the UK (and Europe), at this level of touring, is that with venues of this size you are usually looking at football stadiums, which were specifically designed to get 22 men and a football on to the field, and nothing else. Hence there are going to be even the most basic of problems.

"At several places that we did in Europe we had to get tunnels dug out so we could get eight-foot high staging gear through doors that were only six feet high," he says, with a shrug of the shoulders.

(Even Birmingham's NEC, which he described as "fantastic for most shows," has a problem with the height of its roof, and can't even take the indoor version of the Floyd show).

"The facilities over here are just not geared-up for it. Also they don't encounter the 'problem' regularly enough to have worked things out. I think that's got a lot to do with it."

It is indeed an indication of the severe lack of large venues in the UK when you consider that the number of British venues to take Pink Floyd's show numbered a rather pathetic two (Wem-



THE Floyd on stage . . . only two British venues could accommodate their outdoor show.

bley and Manchester's Maine Road), yet even playing such venues the band can still do a four month tour of the US without hitting the same city twice.

What about American promoters? Do they differ that much in approach from their British counterparts? Is it true to say, as someone once remarked, that they are "more clued-up"?

**'The facilities over here are just not geared up for it'**

"I don't know if that's strictly true. Once again it's because America being the vast area that it is, you usually have promoters that look after various areas, and either run it through local promoters or whatever. But they are familiar with their facility. They use that facility a lot, and they have a team of people who know it backwards. And there is a lot bigger flow of major acts going

round over there.

"This year at Wembley, for instance, they've got six Michael Jackson shows, Nelson Mandela Day, one Springsteen, two of ours, and Amnesty. In America there's a lot more traffic coming through."

Talking of traffic, there's the previously mentioned magnificent US road network to consider, which goes at least some way to compensating for the often extremely long distances (by a British tour's standards) between shows.

On the last leg of Floyd's tour they were actually doing some 1,000 and 1,200 mile drives between gigs. And even though they also have a 55 mph limit that is apparently "pretty rigorously enforced," if those distances had been on the equivalent of the M1 . . .!

On the topic of somewhere to rest a weary head after one of those energy-sapping drives — hotels, Robbie's opinion is that while the UK isn't too bad now, the major difference in America being not so much that good hotels come cheaper, but that they are more consistent, with most cities having a Four Seasons, Inter Continental or other good five-star hotel, and also a good Holiday Inn or Quality Inn.

"The Four Seasons/Inter Continental-type are designed for businessmen, with a

shit-hot 'phone system and a really good message service, and those are the things you really need. You don't want to check-in to a five-star hotel and find that you can't dial direct from your room, which happens — a lot in Europe and sometimes in Britain."

Audiences, it seems, are the same on both sides of the Atlantic — that is, in the sense that they both differ. Here we have the difference between English and Scottish, or those on opposite sides of the currently talked about 'North-South divide'.

Such differences would appear to be echoed by New York audiences, which Robbie describes as "fairly staid", and their over-the-river neighbours in New Jersey, who go mad.

**'You don't want to check in to a five-star hotel and find that you can't dial direct from your room, which happens a lot in Britain.'**

# . . . UK v US



# The SECC has enough seats for three people. Tina Turner, George Michael and Shirley Bassey.

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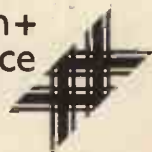
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**'Granny goes to buy little Johnny the Michael Jackson album for Christmas, if the T-shirt was on display next to it she'd probably buy that as well'**

Of course we tie in merchandising with a group's current album release, so at Christmas we'll be doing a great deal of new stuff, but that's only because there's a lot of new albums out. Really, it's nothing more than we would do for a band if they had an album out in the spring or summer. It's not unusual for an act's summer tour T-shirt to enjoy a slight revival at Christmas, but that only ever serves to get rid of any surplus stock — we wouldn't reprint it for Christmas.

"I suppose the first step we've taken towards doing something special for the Christmas market, is this year we're launching out entire U2 catalogue (a collection of more than two dozen garments, ranging from Boy to The Joshua Tree), with some of them re-worked, under the banner of The U2 Collection. But we've been planning that for some time, as even older U2 shirts are constant sellers -the War tour T-shirt (black, featuring the album's white flag) looks like going on for ever."

Acme conducts some 80 per cent of its business with retail outlets, the tour merchandising side is something it tends to work with groups on — acting as advisers and suppliers — and is therefore less conversant with the seasonal peculiarities in the country's concert halls, where, it appears, there is much more scope for Christmas cheer on the part of both buyer and seller.

Adrian Hopkins of Adrian Hopkins Promotions, is essentially a tour merchandiser, employing his own sales force at venues that still permit it (many — Wembley, The

Town & Country Club and the Birmingham NEC included — now assume responsibility for manning the stalls and take a cut of the gross take), rather than leave this up to the group concerned. Hopkins is a firm believer in the "event theory" — that tours are the backbone of merchandising sales, and the bigger the tour (the more media fuss/the larger the venue) the bigger an "event" attending it is, therefore the lucky ticket holder is more likely to want a souvenir such as an official T-shirt with the date and place to prove he was there.

Although Christmas does not compare, purely in terms of bums on seats, with spring and autumn (the most popular tour periods) or high summer (huge outdoor shows and festivals), Christmas shows tend to have their own special flavour and therefore increased "event" status. And, not surprisingly, Hopkins's firm reacts appropriately.

At the larger venues, it's always rather a big deal who plays in Christmas week — preferably Christmas Eve or the night before. It's a bit of a status thing. It happens in the smaller venues too, their Christmas concerts are always a party-type affair with a band that might have hit it big but started out in that area, or an act that's going to put on an exciting show with the accent on audience participation.

"Naturally, fans are eager to buy at these affairs and we try to enter into the spirit of the occasion. We're doing the Queen Christmas Party at Le Palais this year, and will be doing a one-off shirt, complete with holly and the like in the design. Then there's Lindisfarne, every year they finish up playing anything between five and 10 nights at the Newcastle City Hall and we're doing a special shirt for that, white, red and green — traditional Christmas colours — with snow on the logo.

"Any tour merchandiser will do a lot better than average at Christmas gigs, and even better than that if he presents something that's got a sense of Christmas about it. But that said, it's certainly not the bonanza time of year it is for record companies."

The other main aspect of rock merchandising, mail order, is, ac-

ording to the big firms, completely unaffected by the festive season. Fans who buy by post from press ad or fan club literature buy when a new range comes out, regardless of what time of the year it is. Apparently, little Christmas shopping is done in this manner because the ads are not high profile enough to be seen by friends or relatives of the devotee.

Although Hopkins points out he will probably do big mail order business on a Cliff Richard 30th anniversary range this Christmas, "that's because we've got an order form insert going in an album that'll probably sell a million, rather than the time of the year".

There is however, one heartening story to come out of music merchandising at Christmas, and that is of Global Frog, a small British operation based in London and New York. Primarily a printer and supplier of tour programmes (the British are, for some reason, the most avid buyers of tour programmes in the world), after witnessing the amount of business done by both themselves and T-shirt vendors at gigs last December the company decided to expand horizontally into "all manner of rock paraphernalia — shirts, badges, posters . . . everything". It has spent much of 1988 getting a foothold in this market, with a view to consolidating its position during the Christmas period. So, in spite of it being largely business as usual among the established T-shirt sellers it appears that the "spine-tingling" sense of anticipation usually associated with the coming of Christmas is not entirely lacking.

**'Tour merchandisers do well at Christmas gigs, and even better if he presents something that's got a sense of Christmas about it'**



LOOKING AROUND: The High Street approach to racking

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# Pressing home the message

**How do the record companies rate the music press and which ones do they feel are important in getting the message across? Robin Cobb reports on how marketing managers promote their acts and how they work through the ad rate jungle**

**A**S MIGHT be expected, the record companies' marketing executives keep a close and critical eye on the music media. Equally understandably, if their colleagues in public relations have any criticism they tend to keep it to themselves.

At A&M, marketing director Jason Guy is willing to name his favourites. In A&M's public relations, Chris Poole says diplomatically: "If any of the magazines want to write about our artists, I'm delighted."

When it comes to which of the consumer periodicals is best at reaching specific target audiences, Guy unhesitatingly opted for *Record Mirror* for what he described as the "dark" market, and *Q* for the "musically orientated, upwardly mobile" market.

With *Record Mirror*, he explains, "It is very easy to reach the market for dark singles and soul albums. It has a small circulation but there is very little wastage."

He adds that *Q* was also cost effective and has a good penetration of the audience. But

for this market, it has to compete for his advertising with two national dailies, *The Guardian* and *Independent*.

*Q* also scores well with him for its professional sales approach in its media pack and presentation of readership material. With this he couples the name of *Smash Hits*. "They are very good at presenting their magazines," he adds.

*Smash Hits* is also his choice for reaching the pop market overall — "but at A&M we have very few pure pop products."

Among the weeklies, "NME is obviously the market leader," says Guy. "It virtually lives off the street and it is a difficult paper because when the environment isn't there it is like a fish out of water. It has a new editorial policy which is trying to bland that out slightly because the street isn't all that active just now. Most bulk record sales are coming from above the line marketing."

He adds: "But NME is a paper I have always had a lot of respect for because it does stick by its guns and I think it will be around for a long time.

It serves a need and we still use it extensively."

Which media to use is no problem, says Guy. In the appropriate specialist area, he looks at the circulation figures and the editorial content.

Within budget confines, advertisement rates for the music media are generally in line with their circulations or market penetration. "*Smash Hits* is the only one you slightly baulk at when you see the costs but it carries so much readership and is so effective when you have a major pop artist that you can't really complain. But you do think carefully because of the costs."

Editorial is as important as circulation and readership figures, in Guy's estimation. "The environment that you are putting the advertisement in is all-important. The advertisement doesn't sell a record, it informs people the record is around. It is radio and television exposure that sell it."

Jason Guy, of course, is the customer. His PR colleague Chris Poole is in the business of seeking coverage and points out that his answers to questions about the media have to take that into account.

So in dealing with which publications are best for various types of reviews, he says: "They are all effective for dif-

**'The environment that you are putting the ad in is all-important. The ad doesn't sell a record, it informs people the record is around'**

ferent kinds of music."

But he does admit to having his personal favourites when it came to the most interesting breadth of features. *Q*, *The Face*, *Blitz* and *Record Mirror* all get his vote in their respective fields.

If he has a criticism, it was that the music media generally carried out little investigative reporting. "I would like to see a bit of ferreting, a more professional journalistic approach, but they don't seem to have the resources."

Asked which publications provided the most impact via their front covers, he says: "All their covers are quite good for their various markets but I think *Smash*

# JOCKS

THE UK'S TOP SELLING DJ MAGAZINE

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**JOCKS — MORE DJs THAN MOSS BROS**

★ AUDITED CIRCULATION 10,666 — DECEMBER 1987



Hits looks great. *Kerrang!* is in touch with its readership and *NME* is appropriate, too, although to my taste it looks a bit messy."

For the launch of an artist in the younger age group, he starts listing *Smash Hits*, *Number One*, *Just Seventeen* ... before saying he would be delighted to be written up by any music periodical.

Poole feels that standards of writing across the music media tended to be patchy but *Q* gives him the most pleasure.

Do the music media create trends or follow them? "It is more a matter of identifying new trends. I don't think trends in music are created by the media — but they can develop and popularise them."

Alan McBlane, Island label manager, picks out *Q* as being a strong force in the albums market. His other choice is *Smash Hits* — "it definitely works, has lots of colour."

"The weekly music press have their uses but they have a shrinking market. It is harder to justify using them now that there are a lot of good alternatives around. They've lost their way a bit and as a result lost their audience."

On the question of which media made the better presentations for advertising, he is cynical. "Any ad manager will find a way of making his or her figures look better than the others. They all present well enough but it is up to us to make the judgment."

One piece of research he would like to see the media carry out among their readers is who is buying compact discs and where this market is going.

On value for advertising money,

McBlane comments: "Everybody's rates are negotiable. A magazine which is in trouble will give you cheap ads and a magazine starting up will offer special rates."

RCA's Paul Williams says: "Nobody holds a candle to *Smash Hits* for real pop music for the young teenage market. It has a good, exciting design, too. Publications like *Number One* copy *Smash Hits*, but don't succeed."

"*Just Seventeen* is good in the younger group, too. For those a bit older there is *Ms*. Such magazines are publishing more and more pop." *Blitz*, he reckons, was the pop periodical for those in their late twenties.

*Q* fills the gap for "classical-type pop" but has to compete in the yuppie market with the *Independent*, *Guardian* and *Daily Telegraph*.

Commenting on the weeklies, he says: "*Melody maker* and *Record Mirror* are going down but still doing a good job. *NME* is still very credible although not what it was in the Sixties. It tends to be much more orientated towards independent labels while the vast majority of its advertising comes from the majors. It is less politically orientated than it used to be."

On advertisement rates, Williams claims that there are no bargains. "Magazines heavily biased towards a particular market can give a higher number of readers for your money. For instance, *Kerrang!* has every reader who is interested in heavy rock. With something more general like *Record Mirror* you are not going to get as great a percentage."

## JOCKS: published monthly (but as up-to-date as any weekly)

**ADVERTISING RATES & DATA**  
1 OCTOBER 1987

**ADVERTISEMENT RATES**  
EFFECTIVE FROM OCTOBER 1987

ALL RATES ARE SUBJECT TO VAT AT THE CURRENT RATE.  
Classified Rate £11.75 per sec (min size 3cm x 1 col)  
Inserts — Rates on Application  
COLOUR: £130 per page or part thereof.  
POSITIONS: On Application

TRIM 425  
R 216  
£3,216  
£1,460

ADD 20%  
CY DISCOUNT: 15%  
LICITATION: Weekly (Wednesday)  
COPY DATE: 10 Days Prior to Cover Date  
PRODUCTION DETAILS: Heat Set Web Offset  
Colour and mono  
MATERIALS: Camera Finished Flat Art Work  
Screened Bromide or Film Positive (right reading emulsion side down), Screen: 133

**CHART POSITIONS**  
175  
£ 175  
Quarter page chart p. 5 175

**Display Advertisement Rates & Sizes October 1987**

SPACE	HEIGHT & WIDTH	MONORATE
Standard Panel Cover	300 x 482	16,800
Full Page	300 x 482	16,800
Half Page	150 x 482	8,400
Quarter Page	75 x 482	4,200
Small Ad	30 x 482	1,400
Small Ad	30 x 241	700
Small Ad	30 x 120	350
Small Ad	30 x 60	175
Small Ad	30 x 30	87.5

**KERRANG!**  
THE ULTIMATE ROCK MAGAZINE

RATABLE VALUES: 'everybody's rates are negotiable'

He points out that *Kerrang!* has additional competition from *Metal Hammer* and *Raw*. "I think the market will take them all but any more and one will have to go under."

In his experience, discounts can be obtained by volume advertisers. He is heavily critical of such extra charges as ones for bleed. "Anybody who charges 10 per cent extra for bleed must be living in the nineteenth century."

He expresses reservations about the in-store magazines issued by

some of the multiples. "An advertising salesperson from one of them asked me to take an ad for a record which the multiple wasn't stocking. The people who are running these magazines ought to familiarise themselves with what the stores are doing."

A warning note for the music press is that record companies such as RCA are turning more to national daily and Sunday newspapers with their advertising.

Finally, another public relations

point of view. This is from independent Maggi Farran, who specialises in heavy rock accounts. "You can't get much airplay for rock and so the press is particularly important to us. There is a handful of magazines which specialise in heavy rock — *Kerrang!*, *Metal Hammer* and *Raw*, with a certain amount of spillover into *Sounds*, *Melody Maker* and *NME*."

"We need all of them. I would be over the moon to have a front cover on *Sounds!*"

# MIDEM · IT'S THE BUSINESS

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TEL. 01-528 0086 · FAX NO. 01-895 0949 · TELEX 920 173 MIP MID G.

\*Note new address\*

# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
 AC—ACD 01-451 4494  
 ARAB—Arabesque 01-995 3023  
 BB—Bite Back 01-451 0379  
 BH—Blue Hat 0225 782640  
 BK—Backs 0603 624290  
 BMG—BMG 021-500 5678  
 BU—Buller 08994 76316  
 C—CBS 0296-395151  
 CA—Cassette 01-836 3646  
 CH—Charly 01-639 8603  
 CM—Celtic Music 0423 888979  
 CON—Conifer 0895 441 422  
 CP—Counterpoint 01-368 6636  
 CSA—01-960 8466  
 DIS—Discovery 067 285 406  
 E—EMI 01-848 9811  
 F—Fast Forward 031 226 4616  
 FOL—Folsound 0203 711935  
 GD—Gordon Duncan 0467-21517  
 GOLD—S. Gold 01-539 3600  
 GS—Graphic Sound 0622 683196  
 GY—Greyhound 01-924 1166  
 H—HR Taylor 021 622 2377  
 HM—Hornima Mundi 01-253 0863  
 HOL—Hollywood Nights 0438 315533  
 HV—Hovavong 0634 43952  
 HS—Hotshot 0532 742106  
 I—Cartel Scotland 031 226 4616  
 I—Cartel North 0904 641 415  
 I—Cartel Midlands 0926 496060  
 I—Cartel East 0926 496060  
 I—Cartel West 0272 541291  
 I—Cartel South-East 01-837 4404  
 IRS—Independent Record Sales 01-850 3161 (Chris Wellard)  
 JETZ—Jettisound 0253 712453  
 J—Jungle 01-359 8444  
 JS—Jeststar 01-961 5818  
 K—K-tel 01-992 8000  
 KS—Kingdom 01-836 4763  
 LG—Lightning 01-965 9292  
 LI—Londisc 01-522 2936  
 M—MSD 01-961 5646  
 MMG—Magnum Music Group 0494-882858  
 ML—Mainline 01-686 3636  
 NM—Nine Mile 0926 496060  
 O—Outlet 0232 322826  
 OR—Orbitone 01-961-8292  
 P—Pinnacle 0689 71144  
 PAC—Pacific 01-806 1400  
 PK—Pickwick 01-200 1400  
 PL—Prism Leisure 01-804 8100  
 PP—Probe Plus 051 236 6591  
 PROJ—Projection 0702 72281  
 PVG—Palace Virgin and Gold 01-539 5566  
 PY—Priority 01-992 7021  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster 0453 886252  
 RE—Revolver 0272-541291  
 REC—Recommended 01-622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lightning 037-988 693  
 RM—Record Merchandisers 01-848 7511  
 ROSS—Ross 08886 2403  
 RR—Red Rhino 0904 641415  
 RT—Rough Trade 01-833 2133  
 SIL—Silva Screen 01-284 0525  
 SO—Stage One 0428 4001  
 SOL—Solomon & Peres 08494-32711  
 SP—Spartan 01-903 8223  
 SRD—Southern 01-889 6555  
 SSD—Silver Sounds (CD) 01-808 0833  
 STERNS—Stern's/Triple Earth 01-388 5533  
 STY—Stylus 01-453 0886  
 SW—Swift 0424 220028  
 TB—Terry Blood 0782 620321  
 VFM—VFM Cassette Distributors 0296 437307  
 W—WEA 01-998 5929  
 WYND—Wynd-up 061-872 0170

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

ABBA THE HITS 3 Hallmark SHM 3241/HSC 3241 "MC"/PWKS 507 "CD" £1.82/3.65 (PK) Pop  
 ADDERLEY, Cannonball JAZZ WORKSHOP REVISITED Landmark/New Note LLP 1303/LCD 13032 "CD" £4.29/6.95 (P) Jazz  
 ADDERLEY, Cannonball THEM DIRTY BLUES Landmark/New Note LLP 1301/LCD 13012 "CD" (P) Jazz  
 ADDERLEY, Cannonball BOSSA NOVA Landmark/New Note LLP 1302/LCD 13022 "CD" (P) Jazz  
 A-HA INTERVIEW PICTURE DISC Tell Tales TT 1002/— £2.43 (WYND) Spoken Word  
 ASLEEP AT THE WHEEL WESTERN STANDARD TIME Epic 460985/1/460985-4 "MC" £3.79 (C) Country  
 BENTON, Buster WHY ME? Ichiban ICH 1023/ZCICH 1023 "MC" £3.65 (A) Dance/Disco  
 BILK, Acker LOVE SONGS Hallmark SHM 3239/HSC 3239 "MC"/PWKS 508 "CD" £1.82/3.65 (PK) Jazz/MOR  
 BLONDIE INTERVIEW PICTURE DISC Tell Tales BLO 1019/— £2.43 (WYND) Spoken Word  
 BON JOVI NEW JERSEY Vertigo/Phonogram VERH 62/VERHC 62 "MC" £4.29 (F) Rock  
 BOUTTE, Lillian LILLIAN Calligraph ZCLG 018 "MC" £3.45 (A) Rock  
 BRAGG, Billy WORKER'S PLAYTIME Go! Discs AGOLP 15/CHR 1656 "MC"/AGOC 15 "CD" £3.04/4.86 (C) Urban Folk  
 BREATHE ALL THAT JAZZ Siren/Virgin SRNLP 12/SRNCM 12 "MC"/SRNCD 12 "CD" £3.85/7.29 (E) Pop  
 BROUGHTON, Edgar AS WAS THE BEST OF EMI CZ 134 "CD" £4.85 (E) Rock  
 BROWN, Bobby DONT BE CRUEL MCA MCF 3425/MCF 3425 "MC"/DMCF 3425 "CD" £3.89/7.29 (F) Soul  
 BULLET BOYS BULLET BOYS Warner Brothers WX 213/WX 213C "MC"/WX 213CD "CD" £3.85/6.49 (W) Rock  
 BURTON, Gary DREAMS SO REAL ECM/New Note 8333292 "CD" £6.95 (P) Jazz  
 CAVE, Nick & The BAD SEEDS TENDER PREY Mute STUMM 52/CSTUMM 52 "MC"/CDSTUMM 52 "CD" (SP) Rock  
 CHESTERFIELDS, The CROCODILE TEARS Household HOLD 4LP/HOLD 4CD "CD" £3.65/6.49 (I/RE) Rock  
 CLAYDERMAN, Richard FROM THE HEART Contour CN 2093/CN 42093 "MC" £1.82 (PK) MOR  
 COCTEAU TWINS, The BLUE BELL KNOLL 4AD CAD 807/CADC 807 "MC"/CAD 807CD "CD"/CADT 807 "DAT" £3.65/6.50/12.95 (I/RT) Rock  
 CODONA CODONE 2 ECM/New Note 8333322 "CD" £6.95 (P) Jazz  
 CONLON, Bill WOMAN YOUR LOVE Etude/Priority ETLP 188/ETCAS 188 "MC" (PY/BMG) Jazz  
 COX, Derek THE MAGIC OF ANDREW LLOYD WEBBER Horatio Nelson CSIV 1113 "MC"/CDSIV 1113 "CD" £3.34/4.86 (A) MOR  
 ENYA WATERMARK WEA WX 199/WX 199C "MC"/WX 199CD "CD" £3.85/6.49 (W) New Age  
 EUROPE OUT OF THIS WORLD Epic 462449-1/462449-4 "MC"/462449-2 "CD" £3.99/7.29 (C) Rock  
 FIELDS OF THE NEPHILIM THE NEPHILIM Situation 2 SITU 22/SITC 22 "MC"/SITU 22CD "CD" £3.85/6.99 (W) Rock  
 FUZZTONES, THE LYSERGIC EMINATIONS ABC ABCLP 6P (Ltd Edit Pic Disc) £3.95 (I/RE) Garage  
 GINSBERG, Allen HOWL BGP/Ace 1018/— £3.65 (A) Spoken Word  
 GRANT, Amy THE COLLECTION Myrr/Priority MYRR 1219/MYRC 1219 "MC"/MYRD 1219 "CD" (PY/BMG) Gospel  
 \*\*GRENFELL, Joyce COLLECTION Encore/EMI TCOU 2149 "MC" £2.43 (E) (Re-issue) Humour  
 \*\*GRENFELL, Joyce SECOND COLLECTION Encore/EMI ONCR 524 "MC" £2.45 (E) (Re-issue) Humour  
 \*\*GRENFELL, Joyce RE-JOYCE EMI EMS 1305/TCEMS 1305 "MC"/CDEMS 1305 "CD" £2.56/4.85 (E) Humour  
 HOLLIES, The ALL THE HITS & MORE EMI EM 1301/TCEM 1301 "MC"/CDEM 1301 "CD" £4.50/7.90 (E) Pop/Rock  
 INCORPORATED PHANG BAND, The LIFESTYLES OF THE ROACH & FAMOUS Warner Brothers K 925617-1/K 925617-4 "MC"/K 925617-2 "CD" £3.85/6.49 (W)  
 JARRETT, Ralph IN THE LIGHT ECM/New Note 8350112 "2 LP" £12.99 (P) Jazz  
 JARRE, Jean Michel REVOLUTIONS Polydor POLH 45/POLHC 45 "MC"/837098-2 "CD" £3.99/6.99 (F) Instrumental  
 JETS, THE COTTON PICKIN' Krypton KRYP 200/— £3.65 (I/RE) Rockabilly  
 JOHNSON, Robb SKEWED, SLEWED, STEWED & AWKWARD Irregular IRR 5/— £3.65 (I/RE) Folk  
 JOSEPH, Margie STAY Ichiban ICH 1027/ZCICH 1027 "MC" £3.65 (A) Soul  
 KERR, John WHEN I HERE THE GREENFIELDS CALLING Unicorn UNILP 5007/UNICS 5007 "MC" £3.65 (O/IBR-01 960 9160) Irish/Country  
 KRIMSKY, Katrina/Trevor WATTS STELLA MALU ECM/New Note 8335162 "CD" £6.95 (P) Jazz  
 LAST, James & Barden STENBERG FLUTE FIESTA Polydor POLD 5228/POLDC 5228 "MC"/837116-2 "CD" £3.99/6.99 (F) MOR  
 LEVEL 42 STARING AT THE SUN Polydor POLH 50/POLHC 50 "MC"/837247-2 "CD" £3.99/6.99 (F) Rock  
 LONDON PHILHARMONIC ORCHESTRA, The & The NATIONAL PHILHARMONIC ORCHESTRA HYMNS TRIUMPHANT Sparrow/Priority WINX 511/TCWINX511 "MC" (PY/BMG) Religious  
 LOU'S BLUES REVENUE COME OUT & PLAY WRC WIL 3006/ZCWIL 3006 "MC" £3.65 (A) Blues

Artist Title Label "LP" "MC" "CD" Cat Nos Dealer Price (Distributor) Music Category

MANTOVANI CASCADE OF PRAISE Word/Priority WRD 3012/TCWRD 3012 "MC" (PY/BMG) MOR  
 McCRAE, Carmen LIVE Kingdom CDGATE 7001 "CD" £7.29 (A) Nostalgia  
 McLAUGHLIN, Pat PAT McLAUGHLIN Capitol EST 2061/TCST 2061 "MC"/CDEST 2061 "CD" £3.85/7.29 (E)  
 MILLER, Steve BORN 2 BE BLUE Capitol EST 2072/TCST 2072 "MC"/CDEST 2072 "CD" £3.85/7.29 (E) Rock  
 MONK, Thelonious AT TOWN HALL Riverside/Ace RSLP 300/— £2.99 (A) Jazz  
 \*\*MZWAKHE CHANGE IS PAIN World Circuit PIR 3CD "CD" £6.50 (I/RE) World Music  
 NEWMAN, Randy LAND OF DREAMS Warner Brothers K 925782-1/K 925782-4 "MC"/K 925782-2 "CD" £3.85/6.49 (W) Soul  
 O.L.D. OLD LADY DRIVERS Earache MOSH 7/— £3.05 (I/RE) Hardcore  
 ORIGINAL SOUNDTRACK HAWKS (Barry GIBB) Polydor POLD 5234/POLDC 5234 "MC"/837264-2 "CD" £3.99/6.99 (F) Films & Shows  
 ORIGINAL SOUNDTRACK SUGAR BABIES Columbia/EMI SCX 6714/TCSCX 6714 "MC"/CDSCX 6714 "CD" £3.85/7.29 (E) Films & Shows  
 PAUL, Billy WIDE OPEN Ichiban ICH 1025/ZCICH 1025 "MC"/CDICH 1025 "CD" £3.65/7.29 (A) Soul  
 PREACHERS, The REAL GONE Satellite SLR 3301/— £3.05 (I/BK) Rock  
 PSYCHE UNRELEASED For All & None ALL 288 "MC" £2.43 (I/BK) Experimental Rock  
 PSYCHIC TV ALLEGORY & SELF Temple TOMY 38/— £3.65 (I/RE) Rock  
 PSYCHIC TV TEMPORARY TEMPLE Temple TOPY 30/— £3.65 (I/RE) Rock  
 RIOT THUNDERSTEEL Epic 460976-1/460976-4 "MC"/460976-2 "CD" £3.99/7.29 (C) Heavy Metal  
 ROCK CITY ANGELS ROCK CITY ANGELS Sire WX 204/WX 204C "MC"/WX 204CD "CD" £3.85/6.49 (W) Rock  
 ROLLINS, Sonny DANCING IN THE DARK Milestone/Ace MX 9155/— £3.65 (A) Jazz  
 ROLLINS, Sonny FREEDOM SUITE Riverside/Ace RLP 258/— £2.99 (A) Jazz  
 ROSE ROSE MOSH OF AFF In Your Face FACE 2/— £3.05 (I/RE) Hardcore  
 ROYAL HOUSE THE ROYAL HOUSE ALBUM "YOU CAN PARTY" Champion CHAMP 1017/CHAMPK 1017 "MC"/CHAMPK 1017 "CD" £3.89/7.29 (BMG) Hip Hop/House  
 SECOMBE, Harry & TREORCHY MALE CHOIR TOGETHER Word/Priority WSTR 9698/WSTC 9698 "MC"/WSTD 9698 "CD" (PY/BMG) MOR  
 SHAKATAK SHAKATAK THE COOLEST CUTS K-Tel NE 1422/CE 2422 "MC"/NCD 3422 "CD" £4.86/7.29 (K) Dance/Disco  
 SHARON, Ralph THE MAGIC OF GEORGE GERSHWIN Horatio Nelson CSIV 1116 "MC"/CDSIV 1116 "CD" £3.34/4.86 (A) MOR  
 SHINEHEAD UNITY Elektra EKT 53/EKT 53 "MC"/EKT 53CD "CD" £3.85/6.49 (W) Rap  
 SIBEBOTTOM, Frank 5:9:88 In Tape IT 058/— £5.25 (I/RR) Humour  
 SIMPLY RED INTERVIEW PICTURE DISC Tell Tales TT 1001/— £2.43 (WYND) Spoken Word  
 TERRY, Clark QUINTET TOP & BOTTOM Riverside/Ace RSLP 295/— £2.99 (A) Jazz  
 TOWNER, Ralph/Glen MOORE TRIOS/SOLOS ECM/New Note 8333282 "CD" £6.95 (P) Jazz  
 TRUE GRIT THE BLACK COUNTRY King Bee KB001/KB001C "MC" (I/RR) Rock  
 UNION CARBIDE IN THE AIR TONIGHT Ediesta CALCLP 056/— £3.65 (I/RE) Rock  
 VARIOUS ACID JAZZ — VOL 1 BGP/Ace 1015/— £3.65 (A) Acid Jazz  
 VARIOUS AND THE BEAT GOES ON: 34 DANCE HITS OF THE 70'S Telstar STAR 2338 "2 LP"/STAC 2338 "MC"/TCD 2338 "2 CD" £5.56/10.43 (BMG) Pop  
 VARIOUS BALERIC BEATS VOL 1 (ELEKTRA, BLACKOUT, etc) frr/London FFRLP 5/FFRMC 5 "MC"/828118-2 "CD" £3.99/6.99 (F) Balearic Beat  
 VARIOUS DANCE JUICE VOL 2 BGP/Ace 1016/— £3.65 (A) Soul  
 VARIOUS MIAMI VICE 3 MCA MCG 6033/MCGC 6033 "MC"/DMCG 6033 "CD" £4.09/7.29 (F) Television  
 VARIOUS RAIN & TEARS Contour CN 2094/CN 42094 "MC" £1.82 (PK) Pop  
 VARIOUS RARE GROOVE MIX Stylus SMR 863 "2 LP"/SMC 863 "MC"/SMD 863 "2 CD" £5.56/10.43 Dance/Disco  
 VARIOUS SUFFERERS CHOICE Attack ATLP 101/MCAT 101 "MC" £3.85 (I/RE) Reggae  
 VARIOUS THE RETURN OF SUPERBAD K-Tel NE 1421/CE 2421 "MC"/NCD 3421 "CD" £5.56/10.43 Dance/Disco  
 WALSH, Sheila SAY SO Myrr/Priority MYRR 1242/MYRC 1242 "MC"/MYRD 1242 "CD" (PY/BMG) Gospel  
 WARWICK, Dionne 25TH ANNIVERSARY COLLECTION Hallmark SHM 3243/HSC 3243 "MC"/PWKS 512 "CD" £1.82/3.65 (PK) Pop/Nostalgia  
 WEBER, Eberhard THE COLOURS OF CHLOE ECM/New Note 8333312 "CD" £6.95 (P) Jazz  
 WHITE, Artie WHERE IT'S AT Ichiban ICH 1026/ZCICH 1026 "MC"/CDICH 1026 "CD" £3.65/7.29 (A) Soul  
 WHITE, Frank NO MORE LONELY NIGHTS PRT PRL 16/PRM 16 "MC"/PYC 16 "CD" (A) R&B

\*\* Previously listed in alternative format  
 \* Import

Monday 19th September-Fri 23rd September

Album Releases 87

Year to Date: 38 weeks to 23rd September

Album Releases: 3411



# THE MACC LADS

'LIVE AT LEEDS  
(the who?)'

Their disgusting live show  
now available in the comfort  
of your own home.

NEW ALBUM  
on FM Records  
(WKFM LP 115)

Also available: 'BITTER FIT CRACK'  
and 'BEER & SEX & CHIPS n GRAVY'

Thru BMG/RCA




# THE COVER

SOUNDS INTERESTING



**THE NEW  
MUSIC PAPER  
WORTH FIGHTING OVER**

**NATIONAL TV, RADIO & POSTER  
PROMOTION CAMPAIGN**

**ON SALE  
EVERY OTHER WEDNESDAY**

**FORTNIGHTLY FROM  
WEDNESDAY SEPTEMBER 28**

**THE COVER**  
SOUNDS INTERESTING

# NEW SINGLES

Artist A/B-side Label 7" 12" "MC" "CD" Cat Nos Extra tracks (Distributor) Category

**ABYSSINIANS**, The TENAYISTILLIN/TOMMY McCOOK — Mandela Clinch CR 2688 12" Pic Bag (I/RE)  
**ANGELS IN ASPIC** JUST SOME KIND OF GROOVY MAYHEM/Riding On A Ghost Train Splendid Jelly SJR 1 12" Pic Bag (I/BK)  
**ASTLEY**, Jon PUT THIS LOVE TO THE TEST/Bin There, Done That Atlantic/WEA A 9027 Pic Bag; A 9027T 12" Pic Bag (W)  
**ATTACCO DECENTE** I DON'T CARE HOW LONG IT TAKES/tba All Or Nothing AON 004; AONT 004 12"; AONCD 004 "CD" (I/RR)  
**AZTEC CAMERA** DEEP AND WIDE AND TALL/Bad Education WEA YZ 154 Pic Bag; YZ 154T 12" Pic Bag; YZ 154CD "CD" incl's More Than A Law (W)

**BAKER**, Anita GIVING YOU THE BEST THAT I'VE GOT/Good Enough Elektra/WEA EKR 79 Pic Bag; EKR 79T 12" Pic Bag incl's Sweet Love (Live); EKR 79CD "CD" incl's Watch Your Step (Live) (W) Soul  
**BALCONY DOGS** BALCONY DOGS/Mc Helicopter Island IS 394; IS 394 12" incl's Rings Of Saturn/Fat Pocket Justice (F)  
**BEAT CLUB**, The SECURITY/(Versions) Bass BSS 123 12" Pic Bag (BMG) Dance/Disco  
**BENATAR**, Pat DONT WALK AWAY/tba Chrysalis PAT 6 Pic Bag; PATX 6 12" Pic Bag (C)  
**BIRTHDAY PARTY**, The PEEL SESSION Strange Fruit SFPS CD 020 "CD" (P)  
**BLUE ZONE** JACKIE/There Was I Arista 111548 Pic Bag; 611548 12" Pic Bag; 661548 "CD" (BMG)  
**BRAGG**, Billy PEEL SESSION Strange Fruit SFPS CD 027 "CD" (P)  
**BRASS CONSTRUCTION** HA CHA CHA (ORIGINAL VERSION)/(Version)/Movin' '88 Synca-pate/EMI 125YX 15 12" Pic Bag; CDSY 15 "CD" (E) Dance/Disco  
**B.V.S.M.P.** ANY TIME/(Inst) Debut/Passion DEBT 3056 Pic Bag; DEBTX 3056 12" Pic Bag; BC 50-2160 "CD" (A) Dance/Disco

**CANDI**, Errol SHAME, SHAME, SHAME/(Inst) Bonnymove BONS 1 Pic Bag; BONT 1 12" Pic Bag (A)  
**CAVE**, Nick OH DEANNA/The Girl At The Bottom Of My Glass Mute MUTE 86 Pic Bag; 12 MUTE 86 12" Pic Bag (SP)  
**CHUBB ROCK** CAUGHT UP (REMIX)/(Version)/(Inst) Champion CHAMP 1288 12" Pic Bag (BMG)  
**COLLINS**, Bootsy PARTY ON PLASTIC/tba CBS 6530037 Pic Bag; 6530036 12" Pic Bag (C) Dance/Disco  
**CRY SISCO!** AFRO DIZZI ACT/(Version)/Ki Ton Ko Escape AWOLT 1 12" (A)

**DJAVAN STEVEN'S KINGDOM/STEVIE WONDER** — Samurai Epic 6516047 Pic Bag; 6516046 12" Pic Bag; 6516042 "CD" (E)  
**DOBSON**, Anita IN ONE OF MY WEAKER MOMENTS/tba MCA MCA 1260 Pic Bag; MCAT 1260 12" Pic Bag (F)  
**DURAN DURAN** I DON'T WANT YOUR LOVE/(Version) EMI YOUR 1 Pic Bag; 12 YOUR 1 12" Pic Bag; 12 YOURS 1 12" Etched Pic Bag Disc; CD YOUR 1 "CD" (E)

**ERASURE** A LITTLE RESPECT/Like Zsa Zsa Gabor Mute MUTE 85 Pic Bag; 12 MUTE 85 12" Pic Bag (SP)

**FISHBONE** FREDDIE'S DEAD/It's A Wonderful Life Epic FFH 1 Pic Bag; FFH T1 12" Pic Bag (C)

**FORBERT**, Steve RUNNING ON LOVE/Mexico Geffen/WEA GEF 45 Pic Bag (W)  
**FREY**, Glenn TRUE LOVE/tba MCA MCA 1284 Pic Bag (F)

**GALL**, France ELLA ELLE L'A/Dancing Brave WEA YZ 316 Pic Bag; YZ 316T 12" Pic Bag (W)  
**GALLOWAY**, Leata WITH EVERY BEAT OF MY HEART/tba CBS 6529917 Pic Bag; 6529916 12" Pic Bag (C)  
**GARBO** TALKS SUMMER BREEZE/Prayer For You Destiny UK DEST 001 Pic Bag (P)  
**GERRY AND THE PACEMAKERS** THE ROSE/You Are My Everything Pacer PACE 100 Pic Bag (A)  
**GIBSON BROTHERS**, The CUBA (88' REMIX)/(Version) Debut/Passion DEBT 3055 Pic Bag; DEBTX 3055 12" Pic Bag (A) Dance/Disco  
**GIPSY KINGS** DJOBI DJOBI/Maarea A1 A1 307 Pic Bag; 12A1 307 12" Pic Bag (A)  
**GRANT**, Amy SAVED BY LOVE/Shadows A&M AM 473 Pic Bag; AMY 473 12" Pic Bag incl's Who To Listen To (F)  
**GROOVIN'** WITH LUCY THAT'S ROCK'N'ROLL/Lenny's Lament Karbon KAR 610 Pic Bag; KAR 610-T12 12" Pic Bag incl's Wired In Wonderland (F)

**HANCOCK**, Larry TIME OUT FOR LOVE/A Universal Language Dessca CA 172 Pic Bag (A)  
**HEAR NO EVIL** TAKING OVER/(Version) Unique NIQ 05 Pic Bag; 12NIQ 05 12" Pic Bag (A)

**IGLESIAS**, Julio A.E.A.O./tba JULIO 3 Pic Bag; JULIO T3 12" Pic Bag; JULIO C3 "CD" (C)  
**INTENSE** DEGREE PEEL SESSION Strange Fruit SFPS 053 12" (P)

**JACKSON**, La Toya YOU'RE GONNA GET ROCKED/Does It Really Matter RCA PB 49527 Pic Bag; PT 49528 12" Pic Bag (BMG) Dance/Disco  
**JAMES YAHO**/Mosquito blanco y negro/WEA NEG 26 " Pic Bag (W)  
**JIANI**, Carol HIT 'N' RUN LOVER (Inst)/(Version) Passion PASH 1285 12" Pic Bag (A) Hi-NRG  
**JIGSAW** LET'S NOT SAY GOODBYE/(Inst) Nightmare MARES 63 Pic Bag; MARE 63 12" Pic Bag (A) Hi-NRG  
**JJ IF I NEVER SEE SUNDAY AGAIN**/Moving Away Square One SQR 003 Pic Bag (A)

Artist A/B-side Label 7" 12" "MC" "CD" Cat Nos Extra tracks (Distributor) Category

**LOVE AND MONEY HALLELUJAH MAN**/Love Is A Million Miles Away Fontana/Phonogram MONEY 5 Pic Bag (F)

**MAJOR**, Greg YARDIE/(Version) P.L.J. PLJ 001 12" (JS)  
**MARLEY**, Ziggy & THE MELODY MAKERS TUMBLIN' DOWN/Have You Ever Been To Hell Virgin VS 1098 Pic Bag; VSG 1098 Gatefold Sleeve; VST 1098 12" Pic Bag (E) Reggae  
**MODERN TROUBLE** SAVE OUR SEUL/S.O.S. M.I.L. 121003 12" Pic Bag (A)

**NAME**, The MAYBE SOMEDAY (US REMIX)/Calm Before The Storm China 8 Pic Bag (F)  
**NEW ORDER** PEEL SESSION (Second Session) Strange Fruit SFPS CD 039 "CD" (P)  
**NUMAN**, Gary NEW ANGER/I Don't Believe Illegal ILS 1003 Pic Bag; ILSP 1003 Poster Bag; ILST 1003 12" Pic Bag incl's Children; ILSG 1003 12" Gatefold Sleeve; ILSCD 1003 "CD" (A)

**O'NEAL**, Alexander FAKE '88/Innocent Tabu/CBS 6529497 Pic Bag; 6529496 12" Pic Bag; 6529492 "CD" (C) Soul  
**OSMONDS**, The ONE BAD APPLE/tba Polydor PO 18 Pic Bag; PZ 18 12" Pic Bag (F)

**PERFECTLY ORDINARY PEOPLE** THEME FROM PERFECTLY ORDINARY PEOPLE/tba Urban/Polydor URB 25 Pic Bag; URBX 25 12" Pic Bag (F)  
**\*\*PET SHOP BOYS** DOMINO DANCING/Don Juan Parlophone/EMI RS 6190 Pic Bag + Sticker; 12RS 6190 12" Pic Bag + Sticker; CDR 6190 "CD" (E) Hi-NRG  
**PINE**, Courtney TRADITIONS BECKONING EP/tba Antilles/Island ANN 4; 10 ANN 4 "10" (F) Jazz  
**PRINCIPLE**, Jamie REBELS (GET RIGHTEOUS)/Baby Wants To Ride frr/Landon FFR 10 Pic Bag; FFRX 10 12" Pic Bag (F) Dance/Disco

**R & R ACID** OFF AWAY/Funky Man (You Better Run) 3 Stripe SAM 1112 12" Pic Bag (I/RE)  
**REID** ONE WAY OUT (RADIO EDIT)/(Dub) Syncope/EMI SY 16 Pic Bag; SYP 16 Poster Bag; 12SY 16 12" Pic Bag (E)  
**RENEGADE SOUND WAVES** BITING MY NAILS/(Inst) Mute MUTE 82 Pic Bag; 12 MUTE 82 12" Pic Bag (SP)  
**REO SPEEDWAGON** HERE WITH ME/Wherever You're Goin' (It's Alright) Epic 651647 Pic Bag; 651646 12" Pic Bag; 651642 "CD" (C)  
**ROGERS**, Kenny WHEN YOU PUT YOUR HEART IN IT/So Little Love In The World Warner Brothers W7711 Pic Bag; W 7711T 12" Pic Bag incl's The Vowels Go Broken (W)  
**RUSSELL**, Brenda GET HERE/Le Restaurant Breakout/A&M USA 647 Pic Bag; USAT 647 12" Pic Bag incl's A Little Bit Of Love/Sa Good So Right (F) Dance/Disco

**SABBAH**, Claude HARD TIMES NEED THE KISS OF LIFE/tba Serious 7 FREN 1 Pic Bag; FREN 1 12" Pic Bag (A) Dance/Disco  
**\*\*SILICON TEENS** RED RIVER ROCK/Chip 'N' Roll Mute SILI T1 12" Pic Bag (SP)  
**SINITTA** I DON'T BELIEVE IN MIRACLES/(Inst) Fanfare FAN 16 Pic Bag; 12FAN 16 12" Pic Bag; CDFAN 16 "CD" (A) Hi-NRG  
**SIOUXSIE AND THE BANSHEES** KILLING JAR/Something Wicked (This Way Comes) Wonderland/Polydor SHE 15 Pic Bag; SHEG 15 Gatefold Sleeve; SHEX 15 12" incl's Are You Still Dying Darling; SHECD 15 "CD" (F)  
**\*\*STETSASONIC** TALKIN' ALL THAT JAZZ/tba Breakout/A&M USAF 640 (F) Rap  
**STEWART**, Jermaine DON'T TALK DIRTY TO ME/Places Siren/Virgin SRN 86 Pic Bag; SRNT 86 12" Pic Bag (E) Dance/Disco  
**STRYPHER** ALWAYS THERE FOR YOU/In God We Trust Virgin Enigma/Virgin ENV 1 Pic Bag; ENCS 1 Shaped Pic Disc; ENVT 1 12" Pic Bag (E) — Correction To Previous Listing  
**STUPIDS** PEEL SESSION Strange Fruit SFPS 054 12" (P)

**TAFFY** IF YOU FEEL IT/V.I.P. Dance Yard YARD 2 Pic Bag; YARD T2 12" Pic Bag (SP) Hi-NRG  
**TALK TALK** I BELIEVE IN YOU (EDIT)/John Cape Parlophone/EMI R 6189 Pic Bag; 12R 6189 12" Pic Bag incl's Eden; CDR 6189 "CD" (E)  
**TERRY**, Tony YOUNG LOVE/tba Epic TONY 4 Pic Bag; TONY T4 12" Pic Bag (C)  
**TOP BILLIN'** NATURALLY/Never, Never Dance Yard DOPE 1 Pic Bag; DOPET 1 12" Pic Bag (SP) Dance/Disco  
**T'PAU** SECRET GARDEN/This Girl Siren/Virgin SRN 93 Pic Bag; SRNT 93 12" Pic Bag incl's You Never Noticed Me (E)  
**TRUE MATHEMATICS** FOR THE LOVER IN YOU (FOR THE MONEY)/(Version) Champion CHAMP 83 Pic Bag; CHAMP 128312" Pic Bag (BMG) Dance/Disco

**U2** DESIRE/Hollelujah (Here She Comes) Island ISG 400 (F)

**WASHINGTON**, Geno CATCH ME/Rock The Car M.I.L. MILS 001; MILT 001 12" (A) Soul  
**WEDDING PRESENT**, The PEEL SESSION Strange Fruit SFPS CD 009 "CD" (P)  
**WHITTAKER**, Rager I LOVE YOU/Gravy Boat Tembo TML 134 Pic Bag (F)  
**WILDE**, Kim NEVER TRUST A STRANGER/tba MCA KIM 9 Pic Bag; KIM T9 12" Pic Bag; DKIM 9 "CD" (F)  
**WURZELS**, The SUNNY WESTON-SUPER-MARE/(Inst) Far End FNS 2 Pic Bag (SP)

**XL SHAKESPEARE**/tba Hit/Supertack EXEL 17 Pic Bag; EXEL 112 12" Pic Bag (E) — Correction To Previous Listing

A Little Respect.....E  
 Acid Off Away.....R  
 A.E.A.O.....I  
 Afro Dixie Act.....C  
 Always There For You.....S  
 Any Time.....B  
 Balcony Dogs.....B  
 Biting My Nails.....R  
 Catch Me.....W  
 Caught Up.....C  
 Cuba.....G  
 Deep And Wide And Tall.....A  
 Desires.....L  
 Djabi Djabi.....G  
 Domino Dancing.....P  
 Don't Talk Dirty To Me.....S  
 Don't Walk Away.....B  
 Ella Elle Lo.....O  
 Fake '88.....O  
 For The Lover In You.....T  
 Freddie's Dead.....F  
 Get Here.....R  
 Giving You The Best That I've Got.....B  
 He Cho Cho.....B  
 Hallelujiah.....L  
 Hard Times Need The Kiss Of Live.....S  
 Here With Me.....R  
 Hit 'n' Run Lover.....W  
 I Love You.....W  
 I Don't Care How Long It Takes.....A  
 I Don't Believe In Miracles.....S  
 I Don't Want Your Love.....D  
 I Believe In You.....T  
 If I Never See Sunday Again.....J  
 If You Feel It.....T  
 In One Of My Weaker Moments.....D  
 Jackie.....B  
 Just Some Kind Of Groovy.....W  
 Mayhem.....S  
 Killing Jor.....S  
 Let's Not Say Goodbye.....J  
 Maybe Someday.....N  
 Nobility.....T  
 Never Trust A Stranger.....W  
 New Anger.....N  
 Oh Deanna.....C  
 One Bad Apple.....O  
 One Way Out.....R  
 Party On Plastic.....C  
 Peel Session.....B, I, N, S, W  
 Put This Love To The Test.....A  
 Rebels.....P  
 Red River Rock.....S  
 Running On Love.....F  
 Save Our Soul.....M  
 Saved By Love.....G  
 Secret Garden.....T  
 Security.....B  
 Shakespeare.....X  
 Shame, Shame, Shame.....C  
 Steven's Kingdom.....D  
 Summer Breeze.....G  
 Sun.....S  
 Weston-Super-Mare.....W  
 Talking Over.....H  
 Talking All That Jazz.....S  
 Tenayistillin.....A  
 The Rock 'n' Roll.....G  
 The Rays.....G  
 Theme From Ordinary People.....O  
 Time Out For Love.....H  
 Traditions Beckoning.....F  
 True Love.....M  
 Tumbin' Down.....M  
 When You Put Your Heart In It.....R  
 With Every Beat Of My Heart.....G  
 Yaho.....J  
 Yardie.....M  
 Young Love.....M  
 You're Gonna Get Rocked.....J



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# Doolery's

## D I A R Y

AS WE wrestle with the effects of the postal dispute, there has to be some humour in it somewhere. For MW it came last week from the thick-skinned world of PR. Tony Brainsby — a skilled veteran but also practised in the art of not really listening to a word you say to him — phoned last week offering to fax to us a press release. "If it's something from you, Tony, the post will do," he was told and agreed to mail the item without a second thought ... Now, why might Arista have appointed Derek O'Brian to lead its strike force when it doesn't have a strike force? Is there one on the way? O'Brian was formerly second-in-command to Joe Cokell at RCA ... With moves also afoot in Arista's A&R department, is it a case of too many Cookes spoiling the broth? ... "Philips flatly denies the rumour that Mitsubishi bought 20 per cent of PolyGram" — and that's a quote. But is it selling Deutsche Grammophon to Sony? ... Sad to report the death of former EMI classical chief David Bicknell on September 5. He began his career as assistant to legendary producer Fred Gaisberg in 1927, retiring 44 years later. Among many artists he recorded were Victoria de los Angeles and Artur Schnabel ... Chief executive Colin Southgate's elevation from January 1 to chairman of Thorn EMI bodes well for EMI Music and the music industry. He is known to be keen to retain the music division and has played an important behind-the-scenes role in lobbying for copyright reform in London and Brussels ... Announcing record profits for Wembley Stadium, chairman Brian Wolfson says that each rock concert made the venue a profit "in six figures" ...

WITH STAGE and seating already being erected and £2m-worth of tickets already in the bank, it would seem a great pity (especially for promoter Rod Gunner) if the Jean-Michel Jarre docklands spectacular were to be scrapped. Although it is a huge undertaking, the event was first talked of months and months ago, and it seems ridiculous that (at time of going to press) an entertainments licence is in jeopardy so close to the September 24 concert date ... Satellite station SuperChannel — whose largest shareholder is Virgin — looks like ending up in American hands with United Cable ... Stylus chief executive Tony Naughton says the recruitment of Humphrey Walwyn as the company's MD (a title currently held by Naughton) will not let the ebullient chief exec out of any graft. Perhaps aiming to steal the crown of PPL's John Brooks as the music industry's philosopher, Naughton reasons: "Having fertilised the egg and having prepared the baby to grow, I am not going to let it go out with the bath water" (translations available on request) ... EMI's sales conference in Blackpool was friendly, up-beat and busy, though there were perhaps too many references to Michael Jackson and rivals CBS, which surely only served to remind the sales force that the special one is not actually signed to their company.

### LISA LOUGHEED Run With Us



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**FIT FOR a Kings:** Mica Paris makes her mark during an appearance at Our Price in Kings Road, London.



**THAT'S HOWE:** Bad Company singer Brian Howe celebrates his publishing deal with Warner Chappell.



**THAT'S HANDLEY:** Vernon Handley has his achievements marked by Music For Pleasure.

### Johnny Goodison

SONGWRITER AND former Brotherhood Of Man member Johnny Goodison died of a heart attack last week (3).

Goodison, 46, wrote a number of hits including the Bay City Rollers' Give A Little Love and Mud's Show Me You're A Woman. More recently, Goodison and Pip Williams co-wrote Status Quo's Who Gets The Love.

### Mike Lee

NIMBUS RECORDS commercial director Mike Lee has died of a brain haemorrhage.

Lee, 49, joined the company 10 years ago and quickly established himself within the management team.

He was well-known within the music industry, more recently for his involvement in press reports which claimed that some compact discs were liable to self-destruct after eight years.

Count Labinsky, president and founder of Nimbus, says: "Mike will be greatly missed by the company. He was loved by us all as a member of the Nimbus family and we all extend our deepest sympathy to his own family."

## COMMENT

It's not often there are two separate whole page ads in one of the quality papers that would stop me eating my corn flakes in mid-crunch. But that's just what happened when I came across a larger-than-life Glenn Medeiros single with the copyline "How did it ever get to No.1?", and then a Technics ad announcing "the perfect tuner".

The former was not a diatribe against bland pop, nor even an expose of chart hyping. Quite the opposite, in fact, because the trumpet-blowing by Epson — the company which supplies the chart data machines for the 500 chart-return shops — is public evidence of a much more open and honest approach to chart calculation.

With some bright and breezy copy, Epson outlined how the chart is compiled (at the same time as extolling the virtues of its hand-held data-capture equipment, of course). That just would not have happened some years ago at the depths of suspicion over chart hyping and manipulation. The last thing

anyone would have wanted was someone actually explaining the details of how the chart worked emblazoned across the pages of a newspaper.

After that ad, the Technics page nearly had me swallowing the cereal spoon.

For anyone who has any doubts whether copyright owners should receive proper remuneration for use of their material on radio, get a load of this for a copyline: "... of course radio has one huge advantage over all other music sources. You don't have to buy tapes, LPs or CDs. The only software you'll ever need is a pair of ears. Naturally there's a catch. The music may be free, but to enjoy music free from ... ." (and it goes on to describe how its tuner avoids hiss, crackle and interference).

I think that speaks for itself about the value of music and the need for proper copyright protection.

*David Dalton*



**CIRCUS STAR:** Five Star stole the show during an appearance at HMV Oxford Circus.



**NOT GLUM:** Tower Records gets a platinum disc to recognise its efforts with the cast album of Les Miserables.



**OH! FOR Cologne:** EMI Music executives from the US and the UK show their delight at being together at the company's international conference.



**GENE'S TEAM:** BMG and RCA show Gene Simmons what's in store now that Simmons Records has signed a worldwide licensing deal.

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COMPACT

disc

SUPPLEMENT

# Wraps come off CDV...

AFTER LAST year's media build up and subsequent anti-climax surrounding the mooted UK launch of CDV, PolyGram is carefully pacing the release of information now that the campaign is rolling out for real.

The decision to go with a nationwide dealer roadshow as the first stage was fuelled by the success of a similar exercise when PolyGram launched CD. Sales director Pete Rezon says: "It is quite a time since PolyGram went out to meet the retailers and we felt that five years on from the launch of CD, it was important that we remind people just how successful the format has been.

"We didn't expect dealers to say yes or no to CDV on the day. The aim was to instil confidence in it and underline the importance we attach to it as the next step on from CD." Stores that commit themselves to the software range will receive strong POS material to brand them as CDV stockists along with pop and

classical catalogues.

Rezon stresses that liaison between hardware and software outlets will be important and PolyGram is currently working with shopfitting specialist Lift on CDV racking systems. The first product is poised to hit the marketplace on October 3 and will coincide with the first burst of press advertisements. The big spend on TV is scheduled for late November, to capitalise on the Christmas consumer rush.

PolyGram's latest market research highlights that consumers who know "more than a little" about CDV are very positive about it, with long-form concerts particularly exciting interest in 18-25 year olds. On the classical front, ballet titles have generated the most positive response.

Looking to the future and commitment to product from other majors Rezon says: "We'll lead from the front and drag people not just off the fence but over it."

## Simply graphic

ACCORDING TO Warner New Media, Compact Disc plus Graphics is a simple and easily marketed way of augmenting the attractiveness of the CD format.

The new technology has been developed by the company to make use of the five per cent of graphics subcodes surplus on all CDs. It does not claim that the visuals available by decoding these subcodes are a match for full motion video, but are similar to those seen on computer terminals, Teletext and high quality video games.

"For this reason, CD + Graphics cannot compete with the look of the movies or video clips," said WNM President Stan Cornyn at the New Music Seminar in New York.

## INSIDE

Ever felt you're being overtaken by the CD jargon? MW provides a beginner's guide to the true meaning behind such mysterious creations as CD-I and CD-ROM **2**

CD Wallchart: the definite guide to worldwide manufacturers and distributors **4, 5**

CD News: Disctronics closes down in Anaheim — is this another symptom of CD suffering a bout of ill-health? **8**

DAT: is the industry strangling the new marvel at birth? **8**

# Going all out in the inch war!

WITH THE release of Virgin's first batch of three-inch CDs, the race is now on to establish the format in time for the release of the tiny budget-priced three-inch players on their way from Sony and the major Japanese manufacturers.

Public acceptance of the format seems to be good, although there are problems with qualification for the charts. As Virgin's commercial marketing manager Bob Williams explains, "CD3 singles sell just too cheaply to qualify in the 12-inch singles stakes."

Yet most companies are now experimenting with the format — for instance the American instrumental label DMP (Digital Music Products) who are marketing a three-inch CD (A Touch Of DMP, CD-1751) to showcase four of their light jazz bands — the Thom Rotella Band (album CD-460 TRB), Warren Bernhardt (album CD457 Hands On), Manfredo Fest (album CD-459 Braziliana) and Film & The BB's (album CD-458 Neon). Some magazines are even contemplating giving away cover-mounted CDs as promotional items; the costs involved are apparently justified by the public's high perceived value for the format.

Presentation remains a

problem; not all existing players will handle a CD alone, and while most new models will be designed with a slight recess in the playing tray to make a CD3 sit comfortably, many existing players demand

time of up to 18 minutes — almost half the length of an album. Sony spokesman Nick Hopewell-Smith believes the format will prove a positive boost for new young bands. "Instead of a record company



the use of a plastic adaptor ring. Supplying the adaptor ring with the CD3 increases its size to that of a conventional CD, so the advantage of its compactness is lost and if a five-inch jewel box is used costs go up as well. In addition, some players already available in Japan have a conventional five-inch CD projecting over the edges of the player, which could cause problems.

Capacity on a CD3 is about 20 minutes, which means most releases will go for a running

having to commit themselves to an LP deal they can release a CD3 two or three times a year. It's the equivalent of the old EPs and means the band don't have to work for a year to come up with an album's worth of material each time they need to be pushed back into the public eye."

Labels already heavily behind CD3 include CBS and WEA, while PolyGram seems to be holding out for the five-inch single format at the moment.

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 FACSIMILE: (404) 342-0637. CONTACT: Eric Fossum.

**A step by step guide for the ordinary fan in the street!**

# Beginners guide to CD

## Aluminising

(AL-YOO-MINISING): the process of coating the millions of information pits on a CD disc with a layer of aluminium to enable the laser beam in a CD player to read them.

## Beta Ray Thickness

US SOUL singer of limited intelligence whose (assumed) name just happens to coincide with a technique sometimes used to derive metalising thickness by measuring the absorption of radioactive beta energy.

## CD

GENERIC name for albums and singles digitally recorded on 11cm optical discs conforming to the so-called Red Book spec. Invented by Philips as a spin-off to its video disc project, each pressing attracts a US two-cents royalty to the Dutch

electronics giant plus one-cent to error correction contributors Sony.

## CD-3

SONY'S bid for the CD singles market with a three-inch disc which will play for 20 minutes in one of its new miniaturised Discperson players, if the batteries are up to it. All but the latest CD players need a ring adaptor to join in the fun.

## CD-Graphics

SUB-SET of CD-I which uses hitherto unused R thru W sub-code to store graphics info — anything from "teaching yourself" guitar chords to operatic sub-titles to "embarrass yourself" lyrics, as in the Japanese Kara-Oke singalong craze.

## CD-I

INTERACTIVE standard aimed at

the home entertainments market and conforming to the so-called Green Book spec thrashed out at the 1986 High Sierra conference. Enables the audio playing time to be increased with a trade-off against frequency response, the "conceptual multitrack" magic of selectable instrument or local tracks, and/or still-frame TV pictures and graphics to be incorporated, all according to how the disc is mastered.

## CD-ROM

PROFESSIONAL format offering a mighty 600 megabytes of data storage with a special player through a computer interface.

## CD-Video

NEW gold-coloured family of discs due for launch this month (October) which combine digital audio

with analogue video pictures. The 12cm "clip" disc can store up to 20 minutes of digital audio which can be played on a normal CD player, plus up to six minutes of video with digital audio for CD-Video players only.

## Digital mastering

THE PROCESS of forming video and/or audio tape masters ready for the CD plant to make discs. This can include making an analogue to digital audio transfer, editing, and adjusting EQ, according to what the studio supplies and what the record company wants.

## Direct Disc

A ONE-OFF CD made on toughened glass for direct playback costing in the region of £1,500. Plastic ones are also available but Philips claim they don't fully meet the IEC CD spec.

## Erasables

GENERAL term for re-recordable CDs. Sometimes called a CD-EPROM (Erasable Programmable Read Only Memory) when they contain computer data.

## Glass Mastering

THE PROCESS of firing on-off laser pulses onto a glass disc coated with a photo-resist material, to create the spiral of pit read during CD playback.

## Jewel Box

ARGUABLY the most protective record sleeve ever devised to house the world's most robust entertainment medium. They're supposed to be child-proof, but fortunately this doesn't seem to deter Radio 1 DJs.

## Lacquering

THE APPLICATION of a protective polymer layer over the aluminized (aluminium coated) pits on a production line CD, guaranteeing flawless playback for anything between seven years, 11 months and 30 days or 100 years, depending on which paper you read.

## Laservision

PREDECESSOR to CD-Video with analogue instead of digital audio soundtracks, still used for education and training.

## Metalising

SO YOU'VE cut your glass master with a laser. Now you'll need a metal surface on which to grow nickel stampers. Spray a bit of silver on, and stick it in the Merit Junior CD Bath, along with one packet of Winfield Pretend Nickel Sulphate. Hook up one of Dad's old car batteries and presto, you're an international CD manufacturer.

## PC Computer Interface

THE BOX which enables a professional computer system to be hooked up to a CD-ROM player.

## Plastic Injection

ONE OF a seemingly endless range of techniques designed to prolong or indeed create Beautiful Looks among the world's top stars (esp US).

## Plating

SURGICAL technique which assists the natural healing of limbs broken by a slippery encounter with a misplaced jewel box. Also the means by which nickel stampers are "grown" on a metallised glass master by electrolysis.

## Stampers

THE MIRROR-IMAGE mother foil produced by electroplating nickel onto the metallised glass master. Unlike their vinyl-record counterparts — and pressurised A&R people — they don't actually stamp, but become the mould in the plastic injection production process.

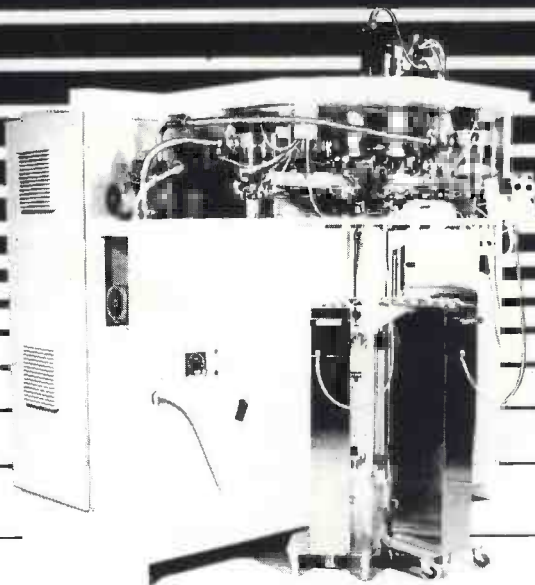
## Sub-Code

THE 27 MEGABYTES of spare capacity on a CD divided into eight channels designated P to U. The P and Q channels are used to store track start and index information. R thru W are normally spare but can be used to store CD-Graphics info.

## WORM

WRITE ONCE, Read Many. Recordable CD. Sometimes called a CD-PROM (Programmable Read Only Memory) when they contain computer data.

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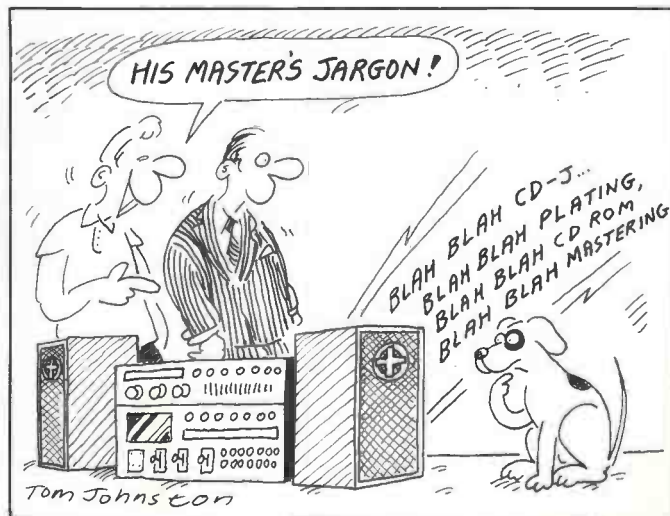
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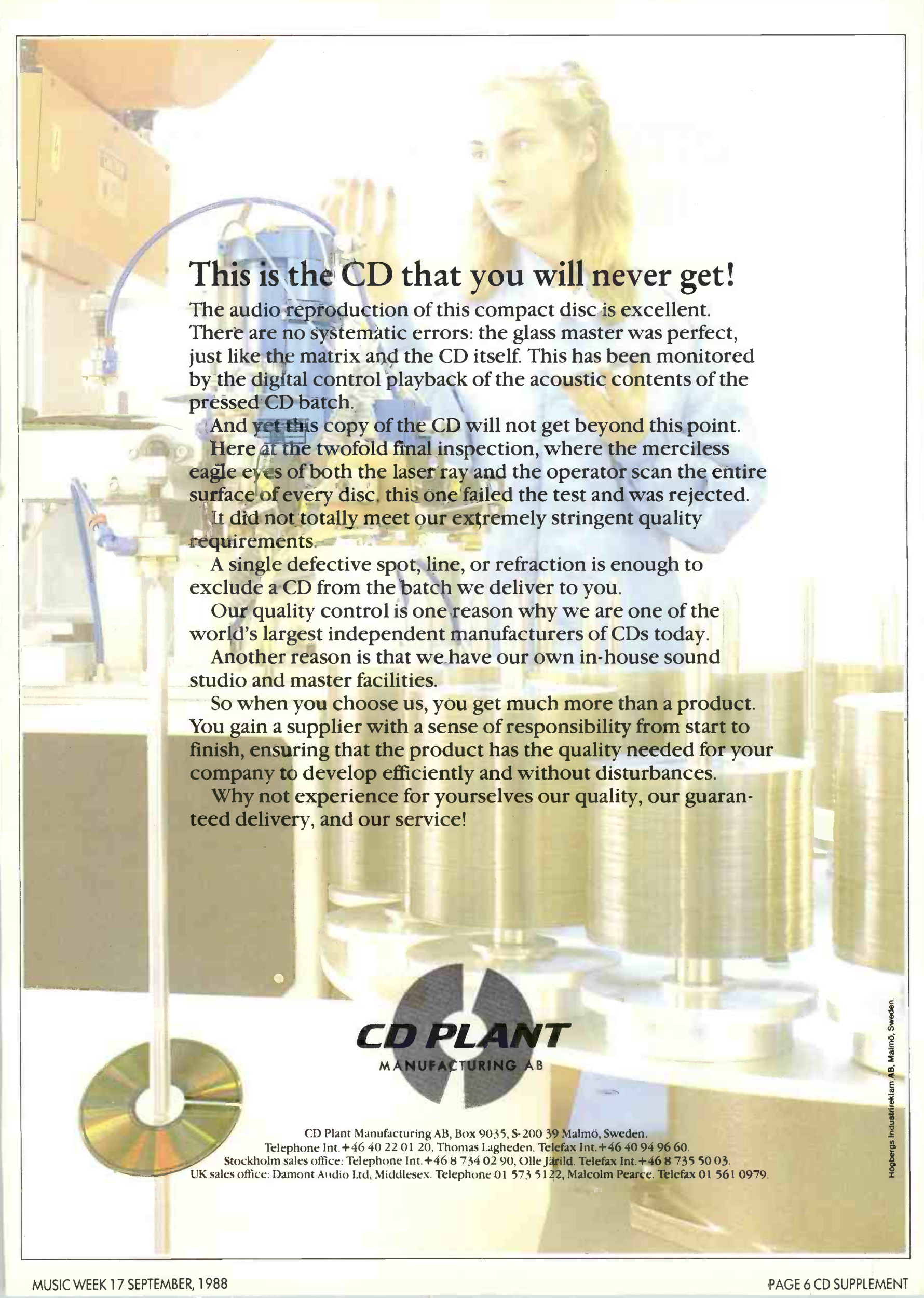
MANUFACTURER	LOCATION	CURRENT ANNUAL OUTPUT	FACILITIES
<b>Disctronics</b> Tel: Australia: 02 269 3575. Contact: Doug Bell/Theresa Ryan Tel: Europe/UK: 01-222 6878. Contact: Hywel Davies Tel: The Americas: (US) 818953 7790. Contact: Cal Roberts/Michele Winer	Australia	10m	CD: 5in. CDV: 5in. CD-ROM. 4 col printing. Mastering (Sony). Plating. Overwrapping. Minimum Order: 500. Turnaround Time: 7 days.
<b>Koch Digitaldisc</b> Tel: 05634 6444 Germany. Tel: 089-7256095. Tx: 5213408. Fax: 089-7254759 Contact: Klemens Kundratitz Switzerland: Tel: 085-66061. Contact: Cornelia Sprenger USA: Tel: 718-624 4202. Contact: Michael Koopff	Austria	6m	
<b>DADC Austria GmbH</b> Tel: 0043 6246 2260. Contact: Peter Zwickler	Austria	24m	CD: 3in and 5in. 5in col printing. Mastering (Sony). Plating. Overwrapping. Minimum order: 500/300. Turnaround time: 9/5 working days but expedited facility for express orders.
<b>Polyform/Microservice</b> Brazil: Tel: 55-11-558-1433. Contact: Isaac Peres USA: Tel: 914 568 4700. Contact: Ron Brazo	Brazil	24m	
<b>MPO Disques/Americ Disque</b> Tel: 819-474 2655. Tx: 058 38633. Fax: 819-474 2870 Contact: Reggie Rutherford or Tel: 514-875 9002. Contact: Pierre Bolvin	Canada	4.5m	CD: 5in. CD-ROM: 3 col printing (Silk screen process). Mastering (Philips). Plating. Overwrapping. Minimum Order: 1000. Turnaround time: 14 days. Re-orders 7 days.
<b>Cinram</b> Tel: 416 298 8190. Contact: Wendy Anderson/Kim Zeuger	Canada	3m	
<b>Dardisc</b> Tel: 45 1 62 95 00. Fax: 45 1 62 19 10. Contact: Peter Kjøer	Denmark	5m	
<b>Lor-disc</b> Tel: Paris 1-48251722. Co. Contact: Younes Dil/Benedict Flichy	France	4m	
<b>MPO Disques</b> Tel: 43.03.27.35. Tx: 721432. Fax: 43.03.79.33 Contact: Loic de Poix or Serge de Poix or Tel: 1-42-89.34.65. Fax: 1-42-25.63.85 Contact: Bruno d'Orgueil UK: Tel: 01-924 1661. Contact: Brian Bonner Holland: Tel: 60.32.581. Contact: Chris Van Delft Spain: Tel: 37.18.40.71. Contact: Benito Torres Canada: Tel: 819-474 2655. Contact: Pierre Bolvin (Disque Americ)	France	12m	CD: 3in, 5in. CDV: 5in, 8in. CDI. CD-ROM: 3 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: 5 working days.
<b>PDO</b> Tel: 140701123. Contact: Geoff Brauman	France	5m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM: 6 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000/reorders 500. Turnaround time: subject to neg. *2. But 24 hrs guaranteed for CD-ROM.
<b>SNA Compact Disc</b> Tel: 42.549497. Contact: A. Aubry. UK: D1-778 8556. Contact: CDPS +	France	4m	
<b>Interpress</b> Tel: 61-724 0170	Germany	12m	
<b>PDO</b> Tel: 811-7306 269. Contact: Hinrich Behnke	Germany	60m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM: 6 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: Subject to neg. *2. but 24 hrs guaranteed for CD-ROM.
<b>CDP</b> Tel: 030 463 5095. Tx: 185825. Contact: J. Winkler	Germany	4-5m	
<b>Sonopress Bertelesmann</b> Tel: 41-803445. Contact: Roland Bamforth UK: 0727 5 806. Contact: Monty Presky France: 331 456370. Contact: Berna Bornholdt USA: 806 257 0864. Contact: Frank Bargsten	Germany	27m	CD: 3in and 5in. CDV: 5in and 8in. CD-ROM: 4 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,500 initial; 500 repeat. Turnaround time: 5 days.
<b>Taltec</b> Tel: 04392-38 381. Contact: Detlef Ermacora	Germany	4m	
<b>Record Service Alsdorf</b> Tel: 2404 58335. Contact: Cappi Frenger	Germany	20m	CD: 3in and 5in. 4 col printing. Plating. Minimum Order: 500. Turnaround time: 5 days.
<b>R&amp;O Compact Disc GmbH</b> Tel: 5441-4014. Contact: Inaborg Grössman	Germany	5m	CD: 3in and 5in. CDV: 5in. CD-ROM: 5 col printing. Mastering (Philips). Plating. Galvanic. Overwrapping. Minimum Order: 500. Turnaround time: 5 days.
<b>Pilz Compact Disc</b> Tel: 8166 300. Contact: Frank Dreher USA: Tel: 714-849 4811. Contact: Gerhard Winkler	Germany	10m	CD: 3in and 5in. CDV: 5in. CDI. CD-ROM: 3 col printing. Mastering (Sony). Plating. Overwrapping. Minimum Order: 1,000 pcs. Turnaround time: 5 days/3 days/24 hours.
<b>Nippon Columbia/Denon</b> Tel: 3 584 8271. Fax: 3 586 1856 Contact: Toshio Kiritate	Japan	30m	CD: 3in, 5in. CDV: 5in. CDI. CD-ROM: 5 col printing. Mastering (Sony, Philips, Mitsubishi, JVC). Plating. Overwrapping. Minimum Order: 500 initial, 300 repeat. Turnaround time: 3 weeks initial, 1 week repeat.
<b>Toshiba/EMI</b> Tel: 813 55 09 36 11. Contact: M. Kinoshita	Japan		
<b>CBS/Sony</b> Tel: 5462 2 1321. Contact: Tatsuo Mori	Japan	43m	
<b>JVC (2)</b> Tel: (UK) 0462 760333/42121. Contact: International Marketing	Japan	40m	
<b>Sanyo</b> Tel: 58 464 3344	Japan		
<b>Matsushita</b> Tel: 06 282 5386. Contact: W. Yokoiawa	Japan		
<b>Pioneer</b> Fax: 813 493 2477	Japan		
<b>CTA</b>	Japan	12m	
<b>Memory-Tech</b>	Japan	6m	
<b>Dureco Netherlands</b> Tel: 2940 15321	Netherlands	4m	

Please advise all amendments and corrections to: Karen Faux, Rudi Blackett, *Music Week*, Greater London House, Hampstead Road, London NW1, UK.



# DISC PRODUCTION PLANTS

MANUFACTURER	LOCATION	CURRENT ANNUAL OUTPUT	FACILITIES
<b>Europe Optical Disc</b> Tel: 31 13 63 63 00. Fax: 13 68 54 88 Contact: Jaap Hoitingh	Netherlands	9.5m	CD: 3in, 5in. CDV: 5in. CDI. CD-ROM. 5 col printing. Plating. Minimum Order: 1,000. Turnaround time: 3 days
<b>EGVA CD</b> Tel: 47 2 364262. Contact: Vebjorn Walderhaug	Norway	4m	
<b>SKC</b> Tel: Japan: 03 591635 Germany: 069 666 3059 USA: 201 438 8787 & 213 327 2347 Seoul: (02) 1756 5151	South Korea	10m	
<b>Ibermemory</b> Tel: 341 671 2200. Fax: 341 671 3909	Spain	2m	CD: 3in, 5in. CDV. CD-ROM. 4 col printing. Mastering (Polymer dye). Plating. Overwrapping. Minimum Order: 1,000 (500 only regular mastered). Turnaround time: 6 days.
<b>CD Plant</b> Tel: (46) 40 22 01 20. Contact: Olof Jarild or Tel: (46) 87340298 (Stockholm Office) UK: Tel: 01-573 5122. Contact: Nick Flower/Malcolm Pearson	Sweden	10m	CD: 3in and 5in. CDV: 5in. CD-ROM. 4 plus one col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 2 weeks new order, one week repeat
<b>ICM</b> Tel: 53 7 54 10. Contact: Andy Ba...	Switzerland	12m	
<b>Tecval Memories</b> Tel: 21.23.19.33. Fax: 21.23.18.42. Contact: Adam-Nyve-Laroy or Tel: 2184 33333. Fax: 2184 33334	Switzerland	4m	CD: 5in. CDV: 5in, 8in and 12in. CD-ROM. 4 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 3 weeks for new releases, 2 weeks reissues
<b>Disctronics Europe</b> Tel: 01-272 6879. Contact: Susan Davison/Francis Wilson	UK	11m	CD: 5in. CDV: 5in. CD-ROM. 4 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 10 days
<b>Nimbus</b> Tel: 0600 890282. Contact: Mike Lye	UK	15m	CD: 3in, 5in. CDV: 5in. CD-ROM. 6 col printing. Mastering (Nimbus Haliday). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: 2 weeks
<b>PDO</b> Tel: 01-948 7388. Contact: Roger Twynham	UK	10m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM: 6 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: subject to neg. but 24 hrs guaranteed for CD-ROM
<b>EMI</b> Tel: 0793 511168. Contact: Richard Green	UK	2m	
<b>3M Optical Disc Project</b> Tel: (612) 733 2142 or (612) 733 1110	USA		CD: 5in. CDV: 5in, 8in, 12in. CD-ROM. 4 col printing. Mastering (Philips). Minimum Order: None. Turnaround time: 1 day minimum order depends on...
<b>Digital Images Int.</b>	USA		
<b>Digital Audio Disc Corp (Sony)</b> Tel: (812) 466 6821. Contact: Scott Bartlett	USA	72m	
<b>Disctronics Inc (two plants)</b> Tel: 818 953 7790 Contact: Cal Roberts/Michael Winer	USA	40m	CD: 3in, 5in. CDV: 3in, 8in, 12in. CDI. CD-ROM: 4 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 10 days
<b>PDO</b> Tel: 212-764 4040. Contact: Jack Kiernan	USA	30m	CD: 3in, 5in. CDV: 5in, 8in, 12in. CDI. CD-ROM: 6 col printing. Mastering (Philips). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: Subject to neg. but 24 hrs guaranteed for CD-ROM
<b>Shape Optimedia</b> Tel: 207-324 1124. Contact: Paul Gelardi	USA	20m	CD: 3in and 5in. CD-ROM. Mastering (Philips). Plating. Minimum Order: 500 for 5in, 1000 for 3in
<b>Technetronics</b> Tel: (215) 430 6800. Contact: Rich Rohall/Dave McQuade	USA	22m	CD: 5in. CDV: 5in. CDI. CD-ROM: 2 col printing. Mastering (Sony). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: 19 days
<b>Comdisc</b> Tel: (215) 479 0899. Contact: Michael Wanlass/Terry Conroy	USA		
<b>Denon Digital Industries Inc</b> Tel: 404-342 3425 or 404 342 3032. Fax: 404.342 0637 Contact: Eric Fossum/Katsuhiko Fujii	USA	18m	
<b>Capitol/EMI</b> Tel: (217) 246 9631. Contact: Dave Conrad	USA	18m	
<b>WEA</b> Tel: 717-383 2471. Contact: Jack Williams	USA		
<b>Nimbus</b> Tel: 212-262 5400. Contact: Marc Feingold. Tel: 804 985 1100. Contact: Marc Galloway	USA	10m	CD: 3in, 5in. CDV: 5in. CDI. CD-ROM. 6 col printing. Mastering (Nimbus-Haliday). Plating. Overwrapping. Minimum Order: 1,000. Turnaround time: 2 weeks
<b>CBS</b> Tel: Fax: 212 975 9794/321	USA		
<b>Memory-Tech Inc</b> Tel: (214) 881 8800. Contact: Scott Rose/Shinobu Toyota	USA	15m	CD: 3in and 5in. CD-ROM. 5 col printing. Mastering (Sony). Plating. Overwrapping. Minimum Order: 500. Turnaround time: 1 week
<b>Discovery Systems</b> Tel: 614-761 2000. Contact: Michael R. Ward France: 33-1-45814121. Contact: Michael R. Ward	USA	10m	CD: 5in. CD-ROM. 4 col process printing. Mastering (Discovery developed mastering using CDC equipment). Plating. Turnaround time: 24 hrs for CD-ROM, 7 days for promotional audio CDS, 7 days for normal audio production
<b>JVC</b> Tel: (213) 466 4212 or (212) 704 9267 Contact: Tad Hyakkan	USA	24m	CD: 3in, 5in. CDV: 5in. CD-ROM. 4 col printing. Mastering (JVC). Plating. Overwrapping. Minimum Order: 1,000 pcs. Turnaround time: 2 weeks for new releases, 1 week for repeat
<b>Sanyo Laser Products Corp</b> Tel: (317) 935 7574	USA	5m	
<b>Polyform</b> Tel: 914-668 4700. Contact: Ron Blazo	USA	6m	
<b>Technidisc Inc</b> Tel: 313-435 7430/800-321 9610. Fax: 313-435 8540 Contact: Jeff Kimmel	USA	6m	



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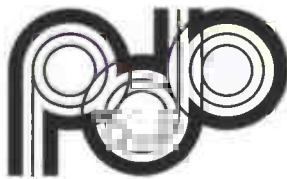
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P H I L I P S   A N D   D U P O N T   O P T I C A L



# Survival of the fittest

THE "SELF-destructing CDs" controversy has been the only hiccup in a healthy few months for the CD market, but the recent closure of the Disctronics plant in Anaheim and the ICM plant in Sweden would suggest that there have been problems too.

Disctronics says that the Anaheim facility will now be used purely for research and development purposes on an extensive scale, a shift of emphasis which could mean that the future of CD lies in further development of the basic concept than in increased manufacturing capacity. For example, manufacturers may now concentrate on exploring the possibility of erasable CD being marketed soon enough to pose a threat to DAT.

Disctronics is describing the Anaheim closure as being part of a "consolidation process" which sees major expansion both at its Huntsville, Alabama, plant and at Southwater in the UK.

Anaheim meanwhile will be working on CD-ROM, CD Video and Laservision research, with a resulting loss of 40 staff on the duplication side. At the time, acting

chairman Peter Massey referred to "pressures in the industry for operational efficiency", but promised "no further changes following the consolidation of replication facilities in Huntsville".

In the UK, Nimbus commercial director Mike Lee admits that it has been a "very, very tough" 12 months for CD manufacturers and describes the Disctronics plant closure as inevitable.

"It's been a tight year for manufacturers because of the price war," he states. "It's going to be the survival of the fittest and most efficient from now on, and those most interested in quality."

Lee says that although Nimbus' position as the UK's first and largest CD manufacturer stands it in "very good stead", he knows of several other companies in the US and Europe who are "desperately trying to be taken over or bought out or merged".

Nimbus is all set to "go beserk" for the Christmas rush according to Lee who has no doubts that his company will be working up to maximum capacity between now and December 25.

He describes research and development, particularly in the CD ROM field, as an important aspect of the Nimbus operation, but denies that there has been any shift of emphasis away from manufacturing. "How can you improve technology if you haven't got a

manufacturing facility?" he asks. "You have to keep that in place before you can look forward."

Dave Wilson, Customer Services Manager for PDO UK, also describes his company's business as healthy and comments: "We would expect to be reasonably well loaded in this period up to Christmas."

Although Mayking CD's Clive Robins shares the view that the manufacturing market is currently buoyant, he admits that companies have no room for complacency.

"Competition remains high from both UK and European plants as prices continue to drop — and certain companies are still looking for a market shake-out," he comments, concluding that "although CD production may be increasing, the price cuts mean that we are not necessarily seeing higher profits. That's why some companies are in trouble."

**'Competition remains high from both UK and European plants as prices continue to drop'**

# Going Dat way

INDUSTRY opposition is threatening to strangle the DAT medium at birth — while hardware purchases by studios and record company executives are simultaneously emphasising the potential popularity of the medium.

That's the message from most companies now involved in the DAT field at one level or another. But whatever happens to DAT as a consumer medium, its immediate future seems quite secure as far as the professional studio market is concerned.

Most major studios are now installing DAT recorders, either as mastering machines or as archiving machines; the newly re-established Berwick Street Studios in Soho has one despite the fact that overseas licensees for their in-house products can't cut from DAT yet.

Labels already releasing on DAT include PWL, Magnum and Factory, with music ranging from instrumental synthesizer albums to disco and avant garde. Yet many pundits now believe that before the problems with industry opposition to DAT are resolved and the consumer takes wholeheartedly to the format, the developments in erasable CD (such as the mooted Tandy THOR system) will make the whole

debate irrelevant.

HBB's MD Ian Jones says: "Our customers recently have included Kate Bush and Depeche Mode, and record companies such as Virgin, Phonogram and Polydor for the A&R departments. But our agreement with Sony UK, which isn't distributing the DAT machines yet, is that we'll only sell to the professional market whether we supply the domestic model, the professional portables, or the PCH2500 model."

Despite reservations about the consumer potential, Jones feels DAT is a safe investment for the immediate future. "I was in Japan when Tandy made their announcement about an erasable CD system being available in two years, and no-one could see where they were licensing the technology from."

Yet even those who are optimistic about DAT feel that there's a long way to go. There seems little reason why machines shouldn't fall to the same price levels as budget video machines, and even less reason why CD manufacturer's shouldn't implement the copy inhibit codes which have always been inherent in the CD system. To the detriment of DAT, neither of these seem to be happening.



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